

THE SAN FRANCISCO

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BAY GUARDIAN

Since 1966: The Largest Circulation Alternative Newspaper in Northern California, October 5 Through October 18, 1974. Vol. 8, No. 24.

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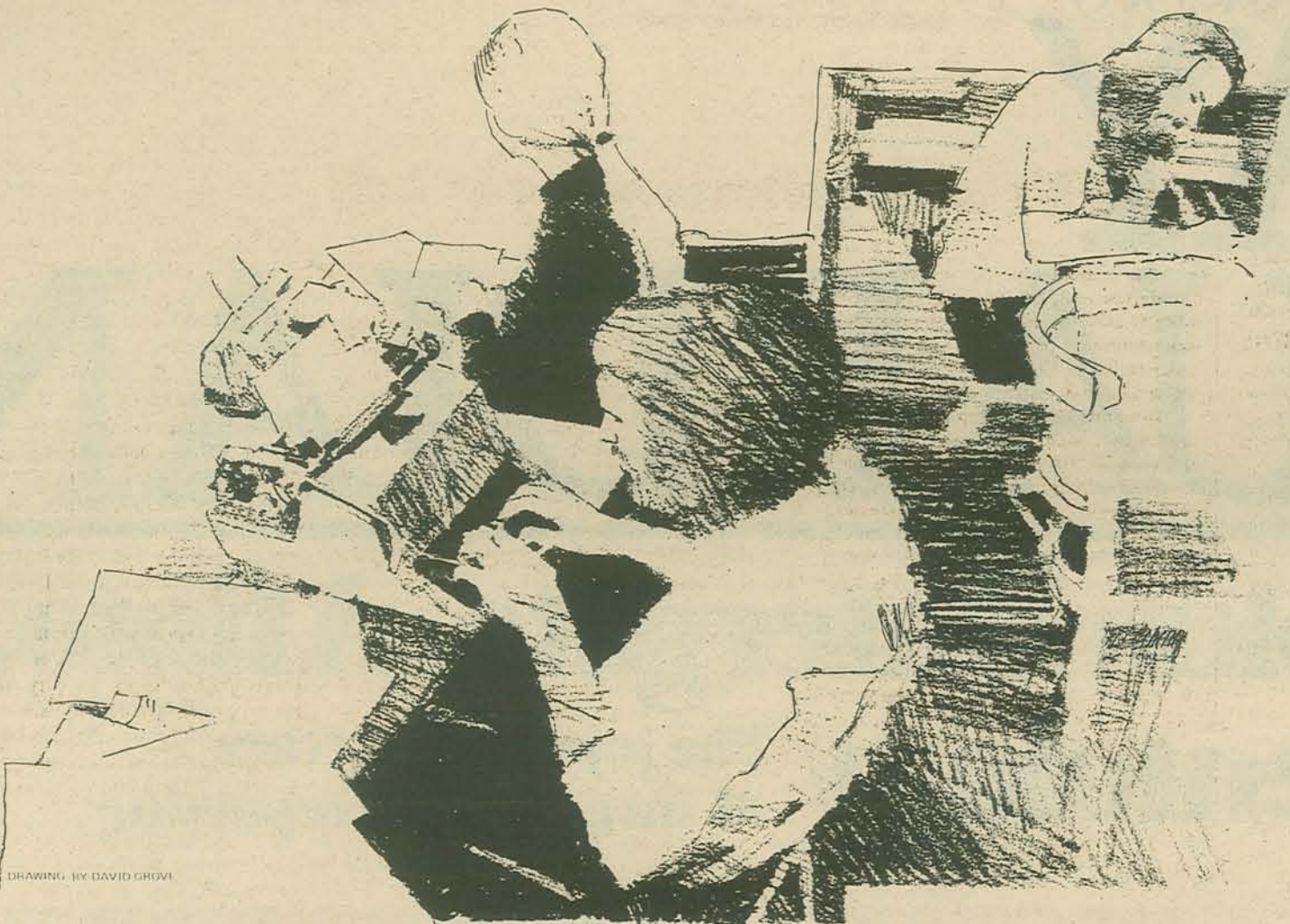
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DRAWING BY DAVID GROVI

'Would you believe a Ralph Nader—and a team of Raiders—who can write?'

(William Claire, City Magazine, Washington, D.C.)

Here are more than 24 reasons the Guardian has become "the best alternative newspaper in the country," as Oregon professor John Hulteng has written. . . why the Guardian has attracted national recognition, local influence and critical acclaim. . . why critic William Claire wrote in his review that the Guardian "may be the last word in an attempt to save a great city. The last word." Read on.

Public Interest and Private

Money: Houston Flournoy's record of peddling California to the highest bidder (J. Kotkin P. Grabowicz 9/21/74).

Oakland's Manifest Destiny:

The plans to turn Oakland into a haven for multinational corporations, the men behind the plans (Joel Kotkin 7/6/74).

PG&E—The Company You

Love To Hate: SF's \$40 million a year Tammany Hall scandal, the one no other media in the city dares to touch. How SF has for 50 years allowed PG&E to steal the city's own public power in violation of the City Charter, federal law, the U.S. Supreme Court (3/27/69, continued as a Guardian campaign).

Coffee, Tea, or Nitric Acid?

The slipshod handling of dangerous air cargoes is a constant danger to air crews and passengers alike (Katy Butler 8/31/74).

Paper Tigers on the Prowl:

How the paper industry cooked up its own "shortage," which can be solved only by raising prices and lowering environmental standards. Sound familiar? (Jeanette Foster 1/17/74).

The Secret Muni Schedules:

Why the Muni publishes no bus schedules, how the Muni driver who published his own was fired after this story appeared, how he was reinstated after much public furor (Vicki Sufian 7/19/73).

SF's Media Monopoly: The fight to break up the love affair between KRON-TV and the Chron-Examiner, and the not-so-mysterious reasons why you can't read about it in the daily papers (Burton Wolfe 1/31/74).

The Case of the Curious Bedfellows: What Bill Graham was getting when he endorsed Alioto for Governor, how Bill Coblenz set up the deal (Jack McDonough 5/25/74).

The Japanese Invasion: The big influx of Japanese investments, encouraged by the government every step of the way (Richard Hanson 3/30/74).

BART—Riding The Gravy

Train to Manhattan and Back: The men and the businesses behind BART and the plan to rejigger SF into Executive Headquarters West, as their ads in Fortune Magazine put it. ("Manhattan Madness," starting 6/18/68, regularly updated).

The Examiner's Dirty Tricks

Campaign Against Synanon: Thugs used as investigators, offices burglarized, threats of blackmail and the classic story of how the Examiner's welfare fraud crusader went on unemployment while getting \$250 a week on the Examiner payroll (Burton Wolfe 6/22/74).

The Mayor, The Times and

The Mafia: How the NY Times suppressed the story of Alioto and the Mob (Bruce Bruggmann 8/17/74).

Here Come The Burgers! McDonald's Hamburgers' plans to blanket the city in Golden Arches (Bob Levering 9/21/74).

Evelle Younger: The Attorney General's links to C. Arnholt Smith, the GeoTek stock scandal and corporate fraud (Katy Butler 5/25/74, 7/6/74).

The Vice Squad: A special inside report on the Sin Chasers, and how they brighten the police arrest rate by busting prostitutes and masseuses at a cost of only \$500,000 a year (Katy Butler 4/13/74).

Censoring the SLA: What the Chronicle and Examiner left out of their kidnap coverage (Burton Wolfe 5/11/74).

Alioto and the Port: The unhappy future of the "biggest bargain of the century," (Katy Butler 9/21/74).

Sifting the Ashes of May:

Another look at the Los Angeles police account of the SLA shootout (Jerry Roberts 8/31/74).

SF's Alcoholic Cops: The cops who drink on duty, what the police department is (and isn't) doing about them (Katy Butler 8/3/74).

Chaos in the Board and Care

Homes: How good an idea (care for the mentally retarded in a homelike setting) got bogged down in a morass of bureaucratic inefficiency and greed (Betsy Ross 8/3/74).

Rocky, Meany and the CIA:

How Big Labor was used by the CIA to topple the Allende government in Chile: The real story weeks before it broke in Washington (Bob Levering 8/31/74).

Raffling Off the City Commis-

sions: The astounding 93% correlation between Alioto's appointees to city commissions and those who contribute to his campaigns. A chart of who gave how much and when (Steve LeMoullec 3/14/74).

The Gamble That Isn't Paying

Off: Why the Alioto campaign for governor is floundering: stripping the myths from the mayor (Katy Butler, Ken McEldowney, Bruce Bruggmann 3/14/74).

The 9 Conflicts of Peter

Boudoures: How Boudoures as founder and president of Olympic Savings and Loan made loans to people he went to bat for as a member of the Board of Permit Appeals. This major conflict of interest story, plus later campaign contribution/special interest vote stories, helped set the stage for Sup. Kopp's conflict of interest initiative and Mayor Alioto's current conflict of interest problems (Michael Miller 5/24/73).

Investigative reports on:

Foster City (11/7/66). The Wolden Assessor Scandal (3/9/67, 5/19/67). The Medical Crisis in Vietnam (6/29/67). The California Water Plan (5/19/67, 6/29/67, 8/10/67). The Secret Deal to Get Shelley Out and Alioto in as Mayor (9/25/67, 10/31/67). The Scramble for Vietnam War Bodies (9/25/67, 10/31/67). The "Underground Railway" for Vietnam dissenters (4/5/68). The Manhattanization of San Francisco (6/18/68, updated regularly). The SF grand jury (12/24/68, updated each year). Cal Expo (12/24/68). Ramparts magazine (3/27/69). Juvenile Hall (3/27/69). Al Kihn's KRON Diary (5/22/69, regularly updated). Southern Pacific (7/10/69, updated). Pleasanton public housing (7/10/69). Yerba Buena project (12/16/69, updated). Smog Control District (2/18/70, updated). California's corporate war machine (6/11/70). Labor power in City Hall (12/23/70). Coastline development (12/23/70). PT&T (6/7/71, updated). The Urban Design Plan (9/27/71, updated). Highrise economics (9/27/71). The Chinatown Facade (3/28/72). The SF Superior Court Judges (5/11/72). The SF Bar Association (8/16/72). The Death Penalty Promoters (10/4/72). Redlining in SF Neighborhoods (11/1/72). Alioto's Bond Screening Committee (11/1/72). SF's Taxicab Mess (11/15/72). SF Nursing Homes (12/13/72). SF Airport Expansion (3/14/73). SF Parking Garage Boondoggle (3/14/73). High Prescription Drug Prices (3/28/73). A Murder Due to Natural Causes at San Quentin (4/11/73). Asbestos in the Highrises (4/25/73). SF Performing Arts Center (5/9/73). Saturday Review's Folding (5/23/73). The SF Scavengers Clean Up at City Hall (6/21/73). Gas Shortages and Oil Monopolies (7/5/73). Organic Food (7/19/73). The Teamsters' Union-Busting in the Fields (8/2/73). Who Killed the Cable Cars (8/16/73). KOED's Real Estate Fiascoes (9/20/73). The Chile Coup (10/4/73). Sup. Mendelsohn's Unreported PG&E Loan (10/4/73, 10/18/73). The Big Money Behind SF Supervisors (11/1/73). BART Wrecks Two Neighborhoods (11/15/73). Strange Doings at the Examiner (1/31/74).

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(Wilbur F. Storey: Statement of the
aims of the Chicago Times, 1861)

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EDITORIAL

PG&E's house attorney in city hall

"The grant to the City was made upon the mandatory condition that this power be sold directly and exclusively by the City directly to consumers and without private profit in order to bring it into direct competition with adjacent privately owned utilities.

"Congress clearly intended to require—as a condition of its grant—sale and distribution of Hetch Hetchy power exclusively by San Francisco and municipal agencies directly to consumers in the belief that consumers would thus be afforded power at cheap rates in direct competition with private power companies, particularly Pacific Gas & Electric Company.

"Opponents of the Raker Act themselves recognized that its regulatory conditions were designed to insure distribution of power from Hetch Hetchy through a municipal system in San Francisco."

Supreme Court of the United States, 1940

There is no high faluting legal language in Justice Hugo Black's 8 to 1 majority opinion in 1940 in United States vs. San Francisco. Any layman can understand it perfectly. It's very lucid. It says that San Francisco, the beneficiary of the Raker Act of 1913, was granted the Hetch Hetchy Valley in Yosemite National Park for a municipal water and power supply and is required to distribute the power to its own residents over a municipal electric distribution in competition with PG&E (see many back Guardians).

As a practical matter this means the City must acquire PG&E's local distribution system through negotiation (unlikely) or through condemnation.

But to City Attorney Thomas M. O'Connor, the latest in a long line of PG&E advocates in the City Attorney's office, the US Supreme Court could have just as well been scribbling graffiti on a schoolhouse wall. He says flatly in a crucial opinion, "The Raker Act does not require distribution of Hetch Hetchy power through a municipal system in San Francisco."

O'Connor wrote his opinion at the request of Sup. Dianne Feinstein after the 1973 Grand Jury put fire into the issue by reporting that the City is required to establish its own public system and recommending immediate steps to do so.

As City Attorney, O'Connor has an ethical and professional duty in a controversial, \$22-million-a-year case like this to present both sides to the supervisors so they can make reasoned decisions in the public interest. Instead, he again flouted the US Supreme Court, swallowed whole every bit of PG&E evidence, rejected all evidence to the contrary and put together a document that PG&E is widely disseminating as gospel in public debates, radio talk shows and even its annual stockholders' meeting, and making a cornerstone in its anti-public power battle. The City and PG&E are complying with the Raker Act, says PG&E, because the City Attorney of San Francisco says they are.

Can this be so? Let's compare O'Connor/PG&E opinions with those of the US Supreme Court.

O'Connor: "Section 9 (m) of the Raker Act, which says 'The grantee (SF) shall develop and use hydroelectric power for the use of its people,' is the equivalent of saying 'for the benefit of its people,' meaning that the City is free to dump the power into low-profit out-of-town wholesale markets to avoid acquiring the PG&E distribution system in San Francisco so the cheap power can be distributed by the City to its inhabitants."

Supreme Court: "From its provisions, it is apparent that the Act conditions the grant upon and contemplates the development, sale and distribution of electrical power by the City itself."

O'Connor: "... various Secretaries of the Interior have found the City to be in reasonable compliance with the Raker Act."

Supreme Court (when the City and PG&E used the same argument in 1940 to justify 15 years of Raker Act violation in the overt sale

of Hetch Hetchy power to PG&E): "We are asked to accept these administrative interpretations. And in addition the City suggests that conduct of the (Interior) Department, of which these interpretations were a part, is sufficient to create an estoppel (impediment to legal action) against the government. . . We cannot accept the contention that administrative rulings. . . can thwart the plain purpose of a valid law."

(That principle—that administrative rulings cannot thwart the plain purpose of a valid law—was most recently applied by San Francisco attorney Arthur Brunwasser in an important suit against the Interior Department for failure, for some 70 years, to enforce a key provision of the Federal Reclamation Act. Brunwasser used as one of his key points of authority the Supreme Court's ruling on the irrelevance of administrative rulings that condoned violation of the Raker Act. He won.)

O'Connor: "'Reasonable compliance' with the Raker Act is good enough, we don't have to have public power distribution in San Francisco, we can sell the power to irrigation districts and let them distribute it to their residents."

Supreme Court: "... mandatory condition that this power be sold directly and exclusively by the City directly to consumers. . . direct competition with private utilities. . . sale and distribution of Hetch Hetchy power exclusively by San Francisco directly to consumers. . . direct competition with the Pacific Gas & Electric Company. . . regulatory conditions designed to insure distribution through a municipal system in San Francisco."

Nowhere in O'Connor's opinion is there any mention of another key requirement of the Raker Act: competition with PG&E. The Supreme Court ruling is full of references to competition with PG&E and private utilities in describing the Congressional intent in passing the Raker Act. The court said, "... the policy to govern disposal of rights to develop hydroelectric power in such public lands may, if Congress chooses, be one designed to avoid monopoly. . ."

Never, in the entire history of the Raker Act scandal, has there been the slightest interest in City Hall to provide competition for PG&E and combat its monopoly.

No, in fact, San Francisco doesn't "operate" the Hetch Hetchy system at all, let alone competitively, except at the production end. The power flow is controlled by the PG&E dispatcher who, unable to distinguish Hetch Hetchy electrons from PG&E electrons, commingles them all.

The result: Hetch Hetchy power is sold all over the PG&E territory as "PG&E power." How can it be otherwise, when the Hetch Hetchy transmission lines end at Newark, 35 miles from San Francisco, and feed into the PG&E system which spreads all over Northern and Central California? As the Grand Jury put it, if you color Hetch Hetchy power blue and PG&E power yellow, San Franciscans are buying green power.

O'Connor's whitewash is further damaged by another legal opinion, which he failed to mention in his letter to Feinstein. In 1956 the late Sen. Clair Engle asked the Legislative Reference Service of the Library of Congress to write a legal opinion on the City's compliance with the Raker Act and to determine whether the Supreme Court ruling of 1940 requires "reasonable" compliance or strict compliance by the City.

The legal research arm of Congress wrote to Engle: "The Supreme Court, in applying the Raker Act, has taken a stern position approaching what seems to us to be an application of a rule of strict compliance. . . It appears to us that the factual situation. . . and the rule laid down by the Supreme Court not only places in jeopardy the present contractual arrangements of the City (with PG&E), but conceivably jeopardizes similarly future programs of construction and further

works. It may well be that a future Secretary of the Interior will again institute proceedings. . . on the grounds that there had never been reasonable compliance with the conditions specified in the (Raker) Act, and in that event there is nothing in the decision of the Supreme Court indicating that failure to make such a finding at an earlier time would preclude a ruling adverse to the City. . ."

O'Connor, let us recall, is the City Attorney of San Francisco, not the house counsel for PG&E. Yet, he's standing tall in a 74-year-old tradition of City Attorneys who have worked shoulder to shoulder with PG&E to keep PG&E's monopoly intact and unruffled and to keep the law of the land unenforced. (The City Attorney, from 1900 to 1939, even allowed PG&E to have its monopoly for free, without a franchise or annual franchise fees, even though the City charter required them.) From 1938 to 1945, the City Attorney and his deputy Robert M. Searls worked shoulder to shoulder with PG&E's Garrett W. McEnerney in the federal courts against Interior Secretary Harold Ickes and his suit to enforce the Raker Act.

Today, PG&E's Frederick T. Searls, the son of Robert M. Searls, is working shoulder to shoulder with O'Connor to defend PG&E's monopoly against citizens' lawsuits filed by Attys. Richard Kaplan and George T. Davis.

And on it goes, this PG&E/City Attorney chumminess that demonstrates that O'Connor's last opinion is of the same genre: a political document stamped PG&E, not a legal one with the Seal of San Francisco. ■

—Peter Petrakis

Joe must go!

Alioto must resign.

If he won't, DA John Ferdon must prosecute him under the conflict of interest law, and City Atty. Tom O'Connor must sue to remove Joe from office for official misconduct.

A Sept. 30 New York Times story by Henry Weinstein strips away the last legal fiction hiding Joe Alioto's direct interest in Pacific Far East Lines (PFEL), the port's biggest tenant.

Atty. Robert Patmont's statements to the Times demolish the Alioto bedtime story that the Alioto children (not daddy Joe) control Freighters Inc., PFEL's parent company. Patmont told the Times that Alioto had a major role in the formation of Freighters Inc.

In 1969, Patmont represented Elmo Ferrari, Alioto's former business partner who originally owned one-third of Freighters Inc. Patmont later told the Guardian that Joe and Elmo "had envisioned for a number of years going into a shipping business together. But nothing really happened until 1969, when they put Freighters Inc. together."

Alioto's interest in Freighters was listed in the name of his children, probably for tax purposes, Patmont confirmed to the Guardian. "He was constantly concerned about taxes," Patmont said. "The last thing he needed was more income in his own name." Patmont went even further with another source: "Nobody who has ever dealt with this man [Alioto] could ever have any doubt as to who is the final spokesman for his family's operations."

Last March, Alioto admitted his direct interest in Freighters in a sworn statement filed in connection with the governor's race. Alioto stated under penalty of perjury that he owns more than \$10,000 in Freighters Inc., that he received more than \$250 in legal fees from them and that he lent Freighters enough money to generate an interest payment of over \$1,000.

What more evidence do DA Ferdon and City Atty. O'Connor need? Joe must make a choice: the shipping line or the City. ■

—Katy Butler

KRON and the Chron

Who starts these things and why? I mean the widespread and recurrent rumor that The Washington Post is "dickering" to buy The Chronicle. Nothing to it, and no "dickering" has ever taken place, besides which The Chron is not for sale, period—take it from those who know best. . .

—Herb Caen, *The Chronicle*
September 24, 1974

I don't know who starts them, Herb, but the why is easy: wishful thinking. Why shouldn't Bay Area residents want to trade the ownership of the Chronicle, now nationally recognized as one of the country's ten worst dailies, for that of the Post, one of the best?

One thing such a trade would bring would be decent coverage of local media stories, such as the efforts of the Chronicle Publishing Co. to hang on to its monopoly and the efforts of broadcasters to lock up their licenses for good. The battle over media control in San Francisco remains lively on several fronts, but as usual you can't tell from the Chronicle or the other establishment media.

In California the big day is Nov. 1, when all broadcast licenses come up for three-year renewal. Attention here should focus on the Chronicle's own KRON-TV, which will be running the gauntlet of a possible competitive challenge for the first time since 1968. At that time the FCC held lengthy hearings into charges of monopoly, news manipulation and invasion of privacy.

Dissenting Commissioner Nicholas Johnson termed the renewal "by all odds one of the most outrageous decisions to date."

Whether or not there's a competing application for the KRON license, the Justice Department may well ask the FCC to deny the station's renewal bid on the ground of media monopoly. Justice has done that this year for comparable newspaper-TV monopolies in St. Louis, Des Moines, Minneapolis-St. Paul, Topeka and Salt Lake City. The "good old Chron" is next in line.

If Justice doesn't challenge KRON's renewal this time, it will be because it's already supporting the continuing challenge to the 1968 renewal, which is still awaiting argument in the federal court of appeals in Washington. Justice last spring filed a friend-of-the-court brief in support of petitioners Blanche Streeter and the late Al Kihn, urging the court to reverse the license renewal and make the FCC take a better look at the monopoly issue—an unsettling move, one can guess, to "those who know best."

As the other local TV stations also face renewal time, one interesting question is how they'll explain, if challenged, the agreement made by KRON, KGO, KPIX and KTVU to shun news coverage of the Mt. Sutro TV tower—which they jointly own—during the five-year pre-construction period of likely public protest. Court documents in a suit brought to stop the tower make the agreement embarrassingly clear, and even the FCC might have trouble looking the other way.

But the big action now is in Washington, where local broadcasters and their brethren throughout the country, with the connivance of craven congressmen, are trying to shut the public out once and for all. Their bill for "license renewal relief"—meaning insulation from protests and challenges—passed the House in this election year by the vote of 379 to 14 (of the California delegation, only Ron Dellums and Pete Stark opposed it).

The bill would extend the license term from three to five years, guarantee renewal to any broadcaster who has rendered "substantial" or even "minimal" service and forbid the FCC from considering media monopoly in renewal cases—thereby knocking out the Justice Dept. petitions and perpetuating the newspaper-broadcast monopolies in San Francisco and everywhere else.

In the Senate the bill has had a harder time, thanks to a coalition of minority, labor, women's and public interest groups led by Albert Kramer of the Citizens Information Project. After hearing nearly 100 witnesses opposing the bill, and moved by vigorous opposition from Senators Hart and Tunney among others, the Senate Commerce Committee on Sept. 17 approved an ambiguous compromise considerably weaker than the House version.

But on Sept. 25 the committee backtracked and adopted a committee report sharply skewed toward the House approach. Backers of the bill are now rushing to get it to the Senate floor before this year's adjournment. If they succeed, any goodies the Senate takes out can be put back in the conference with the House.

People who aren't so keen about seeing broadcasters

immunized from public challenge and scrutiny, or newspaper-broadcast monopolies entrenched for good, or the rest of this legislative pardon for powerful media owners, can try writing senators, especially Sen. Cranston, or Rep. Lionel Van Deerlin of Calif., or sending money to the Citizens Information Project, 1346 Connecticut Ave. N.W., No 920, Washington, DC 20036.

Crucial as the bill is, and fierce as the Senate fight has been, the public hardly knows what's going on. Press and broadcast coverage has been scant nationally and worse locally. As Nicholas Johnson has said:

"I find it appalling that a piece of legislation as fundamental to people as this has received a complete blackout of coverage from radio, television and the press. It seems clear that the economic interests of newspapers, as well as radio and TV, are at stake and that they are served by the silence."

The TV networks, almost all stations and many papers have simply suppressed the story. ABC and NBC, challenged for not covering it on either their networks or the stations they own in Los Angeles, explained that it was "not sufficiently newsworthy." One wonders what the San Francisco stations have to say.

One paper that has covered the story pretty well, despite its owners' keen interest in the legislation, is the Washington Post. One paper that has suppressed it—except for a single AP dispatch that slipped through back on June 19—is the San Francisco Chronicle.

Does that help you understand why, Herb?

—Stephen Barnett

Ed. note: Stephen Barnett is a professor of law at Boalt Hall, UC Berkeley. He is also counsel for the Guardian in its suit to break up the joint operating agreement between the Chronicle and Examiner.

Corps of Engineers marches to the rear

Thanks to a run-in with a Congressman's in-law, the Army Corps of Engineers has apparently decided to retreat from its commitment to protect what is left of Northern California wetlands—the marshy areas in the Bay and along the Pacific coast from Monterey to Humboldt Counties.

Ironically, it was the Corps' own tough stand against developing the wetlands which led to its undoing. According to a well-placed Corps source, the retreat bugle began to sound shortly after the Corps denied permission for a mobile home developer near Castroville to use the nearby Moro Cojo slough as a "sewage lagoon."

"When we stopped that development," the source told the Guardian, "everything exploded." The owner of the mobile home park is Harold Green, a well-connected Monterey Co. developer whose daughter is married to the son of Burt Talcott, the local Congressman.

When Talcott heard Green had been stopped by the Corps, he hit the ceiling. He demanded an immediate meeting with the Corps, which took place July 30. The atmosphere was far from friendly. "He called us paper shufflers and things like that," recalls one Corps official. "He said he would use his influence to stop us."

Apparently he is succeeding. Felix Smith, field director for river basin studies of the US Fish and Wildlife Service in Sacramento, says, "All indications are that in the last three or four weeks the Corps has experienced a complete change in attitude." Smith says that regulations now being drafted would remove from Corps jurisdiction some 70,000 acres of Northern California wetlands, leaving 20,000 acres without the protection of any regulatory body. Such a move, he told the Guardian, would have "a disastrous impact on the federal effort to protect the wetlands."

Local environmental agencies and groups are worried that the new Corps policy will give the Bay fill forces a new lease on life. Mike Wilmar, deputy director of the Bay Conservation and Development Commission (BCDC), fears the Bay will suffer from the loss of the Corps' "resources and aggressive approach to enforcement." Redwood City environmentalist Kent Dedrich warns, "We're in for a lot of trouble."

Congressman Talcott says the Corps' past actions have been "an imposition on innocent people" and complains, "the poor developer—he's trapped." Talcott, now locked in an uphill re-election battle with



Sandpipers flit over Corte Madera marshlands threatened by Army Corps of Engineers.

Democrat Julian Camacho, denies using his influence improperly. He says of his connections with developer Green, "If there's a conflict, I'll eat it."

The Corps itself isn't saying much. Steven Lingenfelter, counsel for the SF District, admits that the Corps is "reviewing certain jurisdictions, particularly behind diked areas," but adds, "We don't know if we're doing anything." Colonel H.A. Flertzheim, the district's new chief engineer, maintains there aren't any contemplated policy changes "that I'm aware of." He too refused to rule out the possibility. "What Washington's going to do, I don't know."

Despite the protestations of innocence, confidential documents obtained by the Guardian show that the new regulations are already being worked into shape. A draft memorandum from Corps counsel Lingenfelter to Col. Flertzheim talks about reducing the Corps' jurisdiction to "navigable" waters—in effect removing the Corps' powers to save diked wetlands from environmental devastation. The document also refers to "the developers of a mobile home park near Castroville" (the one being built by Talcott's relative) as victims of "regulatory situations far removed from the original intent" of Corps policy.

Indeed, according to one well-placed source inside the Corps, the regulations are already being weakened in the interests of the developers: regulatory personnel were told in late September not to issue any more "cease and desist" orders in "the so-called questionable areas" such as diked wetlands.

A more concrete example of the Corps' recent retreat from the protection of wetlands can be seen in Marin County where LA-based developer Ernest Hahn wants to build a \$40 million shopping center in Corte Madera on 42 acres of wetlands. The center has provoked a major controversy in the quiet Marin suburb: last December residents recalled a pro-shopping-center city council and replaced it with a slate of candidates opposed to the center.

The new council majority hopes that the Corps will stop the project, which sits on diked marshes not under BCDC jurisdiction. Before the summer there was considerable optimism that the Corps would stand up against Hahn. But in recent weeks the shift in the Corps' attitude has become clear. Anti-Hahn Councilman Larry Weingrath observes: "There used to be an intuitive feeling you could talk to the Corps. But recently they've been tightening up. They won't talk to us."

Weingrath fears that Hahn, a high-pressure operator with strong national connections (his Texas business partner is John Connally), is pressuring the Corps to keep its hands off. He recalls a Corps inspector telling him, "We're under pressure to let this one out."

If the Corps backs down and doesn't act against Hahn, it would further signal the end of the federal government's brief tenure as protector of Northern California's remaining wetland areas. Attempts are being made through the courts and Congress to strengthen the Corps' environmental stance, but the chances are admittedly slim. The die seems cast. The Corps, acting in the secrecy of its military chain of command, seems slowly and methodically putting thousands of acres of tidelands on the trading block.

Only now are the environmentalists beginning to realize what is happening. Felix Smith of the US Fish and Wildlife Service complains, "It sticks in my craw to see the lands where I used to hunt and fish sold off to the highest bidder, with the federal agencies doing nothing. This is the biggest rip-off that can happen."

—Joel Kotkin

Younger & GeoTek

Did Attorney General Evelle Younger lie to the Securities and Exchange Commission when it began investigating the GeoTek stock fraud? Information presently locked in SEC files strongly suggests that he did.

According to Bill Norris, Younger's opponent in the attorney general's race, the SEC has an affidavit from a disgruntled GeoTek stockholder who swears he pleaded with Younger to investigate GeoTek. Younger, according to the affidavit, turned him down.

The affidavit sharply contradicts what Younger claims to have told the SEC. "I have informed the SEC that no complaint about Mr. Burke or his company was ever made to my office," Younger said in a January 1973 press release.

GeoTek was an oil company which swindled investors out of some \$25 million (see Guardian, 7/6/74). Evelle Younger and his personal lawyer helped promote the stock to investors, and Younger received a \$16,000 sweetheart loan to finance his own purchases of GeoTek stock. In his capacity as attorney general, Younger has never moved against GeoTek for violating state securities laws.

GeoTek officers have been indicted for giving false information to the SEC, but Younger seems to have wriggled off the hook. Why wasn't Younger indicted? US Attorney Steele Langford told the Guardian, "It would be a violation of law for me to even disclose what information was presented to the grand jury."

The stockholder's affidavit—along with Younger's statements to the SEC—may soon be released from a depository which has been sealed by court order for more than six months. The SEC insists that it has no objection to making the material public, as soon as Judge Swiegart rules that the information would not jeopardize the GeoTek criminal trials.

—Katy Butler

Last chance to stop PAC

The wrangling between the supervisors and Mayor Alioto about the tax rate has produced at least one good result—a faint hope of axing the Alioto/Zellerbach Performing Arts Center for Establishment Culture, which has never been approved by the voters (see Guardian 8/17/74, 5/9/73, 2/14/73). At a tax rate session on September 20, Alioto revealed "new" revenues to keep the tax rate down. Among the revenues: \$2 million already appropriated but not yet spent, for construction of the PAC.

Alioto proposed to use the money now and replace it later. But Supervisor Terry Francois took the Mayor's word the funds were "available" and proposed an ordinance to rescind all \$2 million with no replacement strings at all. His bill is now with the Supervisors' Finance Committee which will review the entire PAC project.

The Francois ordinance looks more like a sham to force Alioto to accept a higher tax rate than a serious effort to put the rich folks' pet project to the voters. Supervisor John Molinari, a former PAC opponent, says, "I'm not inclined to support" the ordinance and "I don't see the votes there" to stop it. And the PAC crowd is unruffled. Ed Schwartz, the PAC sponsors' PR man, says, "We'll go ahead with the project no matter what happens. . . . As each of these little obstacles comes up we'll meet it."

So unless foes of the Center—like Friends of the Library who had the Marshall Square site snatched away by PAC—put together a massive lobbying effort and turn-out for the Finance Committee hearing on October 9, the Performing Arts Center will continue to roll along the easy path to Marshall Square.

—Jerry Roberts

Christmas in October

Back in March 1973 the Board of Supervisors passed a rhetoric-filled resolution designating San Francisco a "transit first" city. The purpose: to take priority use of city streets away from automobiles and give it to the Municipal Railway, thereby reducing traffic jams and air pollution, conserving energy and increasing Muni use



Dan O'Neill waxes acidic, weeknights on Newsroom of the Streets (7 pm, Cablevision, Ch. 6).

and city revenues. Now, a year and a half later, nothing has changed. "What the hell do you expect?" asks Curtis Green, career Muni man and for two months the system's general manager. "Everybody's talking transit first, transit first—where are the deeds to match their words? They talk transit and they push automobiles."

In February of this year, the Supervisors approved specific "transit first" programs for five areas of the city. Plans included creating bus-only lanes, keeping cars from transit streets, synchronizing traffic signals for buses instead of cars and giving buses a smooth traffic flow by extending bus stop curbs into the streets, all to be implemented by DPW. To date, exactly one of the programs—that for Judah St.—has begun, and 550,000 Muni riders every day still sit in traffic jams on "traffic designated streets," still have their buses blocked by parked cars and still curse Muni as they wait for transportation.

The fault now, explains Curtis Green, lies squarely with DPW, which has the sole power and responsibility to make necessary street alterations and repairs. John Cribbs of DPW's City Engineer's office excuses the maddening bureaucratic delays because "it wasn't until August of this year that it was agreed specifically what to do." Asked if there were now immediate plans to begin work, Cribbs said, "Now we have to wait until after the holiday season. The police department says they can't enforce necessary regulations on drivers at Christmas." Christmas in October?

Meanwhile, Curtis Green takes the heat and wonders if Muni will have to wait yet another year. But don't blame him. The next time you have to wait 40 minutes for the 53 Southern Heights or half an hour for the 38 Geary, call DPW's traffic engineers (558-3371) and tell them to get busy.

—Jerry Roberts

OEO vs. Berkeley

Update on Berkeley's expensive and protracted argument with the Office of Economic Opportunity (see Guardian, August 3): the city's refusal to follow the rules has now cost it \$280,000 in anti-poverty funds. OEO has been withholding that money since January, waiting for the city to set up a democratically selected administering board. All the while, city officials have complained that OEO's rules are too vague to follow, but they keep assuring us that everything is being worked out.

Don't count on it. On Sept. 30, Councilwomen Ying Kelley and Loni Hancock released a Sept. 6 letter from OEO setting forth very specific requirements: "You are expected to submit a detailed plan for the election of four low-income representatives to serve on the Administering Board as soon as possible. You are hereby advised of the urgency and extreme importance that this plan with dates and time schedules be submitted to us for review and approval. . . ."

That was a month ago. The city council hasn't even brought the issue up for discussion yet. Meanwhile, Kelley and Hancock say they will ask the Council on Oct. 8 to accept a Model Cities recommendation that the administering board be composed of 21 people, with seven or more chosen from the poor in open elections.

In the meantime, you can add \$1,000 a day to that amount of money Berkeley has lost.

—Cynthia Gorney

Press Club award for Guardian

After four years' banishment, the Guardian is back in the SF Press Club's "Pulitzer of the West" contest. The result: an honorable mention (second place) in the only category open to non-dailies, for Katy Butler's investigation of the SF vice squad.

Non-weeklies (i.e., the Guardian) had been banished from the contest four years ago by an awards committee dominated by such fine "press" people as Larry McDonnell, the local flack for PG&E. This year the old codgers relented and opened up the contest to all Northern California papers.

As a result, the old Examiner and Chronicle got a real run for their money from the excellent Sacramento Bee, which came away with two awards. The Examiner cleaned up with awards to sportswriter Wells Twombly, photographer John Gorman and reporters Stephen Cox and Don Martinez. The poor old Chronicle, beaten out by the Bee and even the Hayward Daily Review, came away empty-handed and didn't find the story of the awards worthy of any coverage.

Political action calendar

Feature demonstration: big rally by Electricity & Gas for the People to welcome Federal Energy Czar John Sawhill. Join the SF Mime Troupe, State Sens. Moscone, Marks and Gregorio on the steps of the Fed. Bldg., 450 Golden Gate, 9 am, Oct. 7. Inside: hearings on "Energy Conservation."

Oct. 4: "The Ruling Class at Bohemia Grove", talk and slides by teacher, author and sociologist, William Domhoff, Militant Forum, 1849 University Ave., Berk., 8 pm, \$1, high school students 50¢, 548-0354.

Oct. 5: Brunch honoring March Fong, Leona Ege-land and other women candidates, Holiday Inn, Emeryville, 10 am, \$6, 841-8780.

Oct. 5: California Press Women conference with focus on backlash against women and minorities, freedom of press, Sir Francis Drake Hotel, 9 am, panels free, lunch and dinner, \$22, Janette Harrington, 563-5200.

Oct. 5: State Sen. George Moscone hosts a Town Hall meeting with special focus on Supplemental Security Income programs, Everett Jr. High School Aud., 450 Church, 10 am.

Oct. 5: Celebration of 25th Anniversary of the People's Republic of China, music, films, food, literature, Mosswood Park, Broadway and MacArthur, Oakl., 1 pm, 841-6500.

Oct. 6: "Wine, Women and Song" with Gloria Steinem, hosted by Women's Action, Oakland Museum, 10th & Oak, Oakl., 6:30 pm, \$10, 533-3200.

Oct. 6: Workshop on Amnesty, First Unitarian Church of Berk., One Lawson Rd., 1:30 pm.

Oct. 6: Memorial to Marie Walker Johnson, active in draft protest, welfare rights, Black Panthers' breakfast program, Woodrow Wilson Jr. High School, 451 48th St., Berk., 2 pm.

Oct. 7: Trial of the 13 gay men arrested in the Labor Day Castro St. roundup, Dept. 15, Hall of Justice, 9 am.

Oct. 9: Commander Cody and His Lost Planet Airmen benefit concert for Community College Board Cand. Gary Jackson, 960 Bush, 9 pm, \$4, 441-4333.

Oct. 10: Third World Struggle, with Velia Garcia-Hancock of the Vacaville Prison Project and Popeye Jackson of the United Prisoners Union, 1414 Fourth St., San Rafael, 7:30 pm, 454-5700.

Oct. 11: Victory celebration benefit by the Committee to End Grand Jury Repression, beer, food, dancing, Drove Hall, 18th near Valencia, 8 pm, \$1.50.

Oct. 11: Cocktail party for Alameda Co. Sheriff Cand. Victor James, 2160 Mastlands Dr., Oakl., 8 pm, \$4, \$7 for couple, 531-8819.

Oct. 12: Film, "Wild Boys of the Road," wandering youth during the depression, Liberation School, 2323 Market St., 7:30 & 9:30 pm, \$1, 863-1945.

Oct. 12: United Republican Finance Committee fund-raising dinner with former US Attorney General Elliot Richardson, Rickey's Hyatt House, Palo Alto, 6:30 pm, \$100, 244-9800.

Oct. 13: Alameda Co. arm of the Peace and Freedom Party Political Fair with the SF Mime Troupe, candidates, food, booths, Ho Chi Minh Park, Derby and Hillegass, Berk., noon to 5 pm, 654-7818.

Oct. 15: Hearing on the West Berkeley Industrial Park Project, City Council Chambers, City Hall, 2134 Grove St., 9 pm.

Oct. 15: East Bay Regional Park Board decision on PG&E power line in Shadow Cliffs Regional Park, BART Headquarters, 800 Madison St., Oakl., 2 pm.

Oct. 16: Jon Hendricks' Evolution of the Blues, benefit for the SF chapter of ACLU, 435 Broadway, 8:30 pm, \$7.50 from ACLU at 593 Market, 433-2750.

■—Ken McEldowney

Next for your lungs: Sulfur pollution

By Judy Pope and Paul Grabowicz
Research assistance by Tina May

By 1985, according to rough estimates from the Environmental Protection Agency, 50 to 400 Bay Area residents will be dying each year from vastly increased sulfur pollution of the air. The sulfur emissions will also cause between 500,000 and a million cases of bronchitis, asthma, emphysema, heart attacks and other heart and lung ailments each year.

The Bay Area Air Pollution Control District is the public agency that is supposed to monitor the sources of air pollution like PG&E, Standard Oil, Exxon, Union and other refineries and chemical plants. The seriousness with which it views the sulfur pollution problem is easily demonstrated: District staff predictions for sulfur emissions in 1985 don't even bother to calculate the possibility that the emissions will be within the limits of federal law.

Up to now, California has relied heavily on natural gas that is relatively free of toxic sulfur emissions. But all that is coming to an end. Under new Federal power Commission allotments, California will lose much of its natural gas and will have to burn a lot more fuel oil, which contains more than 7,000 times as much sulfur. According to the District's own projections, the result will be a 400% increase in sulfur pollution by 1985, putting the District in violation of federal laws.

District board members, when asked to comment on the switch to fuel oil, repeat piously that District regulations require PG&E to burn low-sulfur fuel oil (0.5% sulfur or less). But there is a nationwide shortage of low-sulfur fuel oil, so much so that the District staff hasn't even bothered to calculate the possibility that it will be used. Indeed the staff predicts that PG&E will be burning 0.8 to 1.8% sulfur oil.

"We don't know what will happen," D.J. Callaghan, the District's chief enforcement officer, blandly told the Guardian. "I'm sure there will be some sort of shortage of low-sulfur crude oil."

There seems to be some movement towards loosening the standards or at least granting PG&E a variance to

exceed them. "I'm sure it's happening," said board member Tom Bates from Alameda County. One of his colleagues, Robert St. Clair from San Mateo, indicated he would look favorably on easing the regulations as far as PG&E is concerned. "We can't shut down the world," he said. "I don't know how far the board can go and inconvenience people."

So far the board's enforcement record shows a greater tendency to "inconvenience" people than industry. They have consistently made things easy for the worst sulfur polluters in the Bay Area, which bodes ill for the time when the District has people dying from sulfur pollution. Take the long sad saga of Richmond and the Standard Oil refineries: Richmond has three times as much sulfur pollution as the District average. It gets so bad from sulfur oxides and rotten egg smell from the refinery that, according to Willie Dorsey of the Richmond Model Cities Board, the people of north Richmond have to use baking soda to treat their raw throats. Dorsey said, "The company cleans its flues around 2 to 4 in the morning when the District inspectors aren't there. They wait until the 'wind is right'—which means away from Point Richmond (which has more money) and over north Richmond."

For his part Callaghan maintains that he is tough on Standard's violations. "I feel badly that the people are suffering," he said. "We're requiring the plants to come up to our standards—that's all we can do."

Daniel Rabovsky of the Council on Economic Priorities spent some time looking into that claim. "I went through the District's ground-level monitoring files for 1973," he said. "There were 68 sulfur dioxide violations and 174 hydrogen sulfide violations from the monthly readings. I could only find evidence that four of them may have been pursued by the board."

The Stop Smog Committee, a group of Richmond residents, has fought for several years to get the District to require the installation of in-stack monitors in all gas stacks. According to member Jean Siri, "Callaghan, fol-

lowing the request of the board, finally requested in-stack monitors from the plants. Standard said 'no' and that was the end of that."

THE BOYS AT BAAPCD

One of the major problems is the myriad potential conflicts of interest between the BAAPCD Board and staff and the polluters they are supposed to be controlling, particularly Standard Oil and PG&E. Some examples:

Peter Arrigoni: Chairman, BAAPCD. Stockbroker, Dean Witter & Co., managing underwriters for the stock of both Standard Oil and PG&E.

James P. Kenny: Member, BAAPCD. Contra Costa County Supervisor. 1974 campaign co-chairman was Dana Murdock, former Standard Oil representative in dealings before BAAPCD. Murdock's law firm currently represents Shell Oil, Fibreboard, Union Oil and Crown Zellerbach, all on BAAPCD's list of major Bay Area polluters.

Al Nelder: Member, BAAPCD. SF Supervisor. Received \$500 from Standard Oil, \$500 from PG&E executive in his last election.

D.J. Callaghan: Head of BAAPCD staff, key person in entire District. Former assistant to PG&E's SF division manager. Ex-staff member of Bay Area Council, an organization of influential businessmen whose board of directors reads like a Who's Who of Bay Area Polluters.

Dario Levaggi: Head of District's Technical Division, in charge of measuring and evaluating air pollution within the District. Three-year veteran of research and development department of Chevron Chemical Co., subsidiary of Standard Oil.

No wonder the Oakland Tribune can run banner headlines proclaiming a "crackdown" on local service stations for fumes seeping from their gas pumps, while no one seems to care about the mounting danger of sulfur pollution from corporate giants like PG&E and Standard Oil. ■

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Oakland's \$10,000 steam powered boondoggle

By Bill Wallace

Does the Oakland Museum need a \$10,000 steam tractor that it can't get in the front door? Thomas Frye, the Curator of History who bought it, says it does. E.R. Gallagher, Frye's former chief assistant, says it doesn't. The tractor has come to be a symbol of the raging dispute at the museum over the competence of Curator Frye and Museum Director John Peetz.

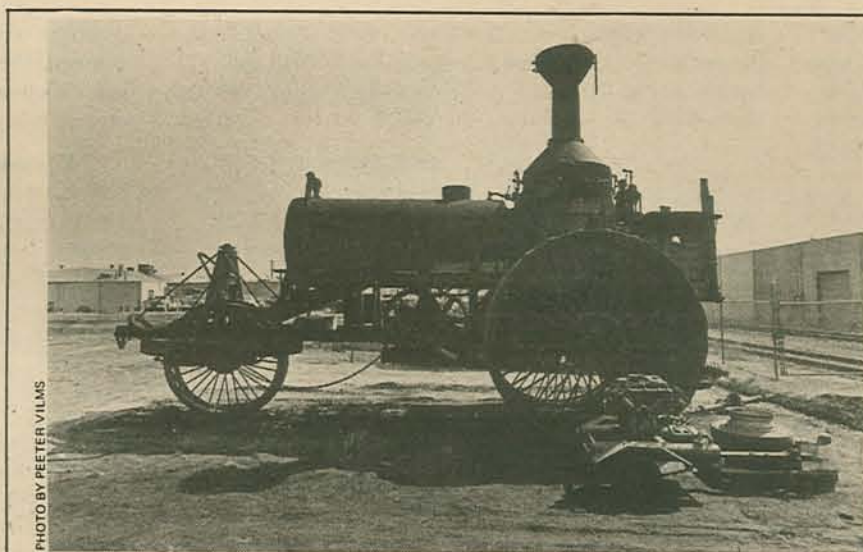
"The concept of the museum—an authoritative collection of California historical materials and memorabilia—is fine," says Gallagher. "But its execution has been placed in the hands of incompetents and amateurs. The museum may never recover from the mistakes Peetz and Frye are making today."

As evidence of the museum's troubles, Gallagher says that in the last three years of Frye's tenure as head of the History Department, 15 people have resigned from his 14-member staff—more than a 100% turnover. Frye's policies have spurred two mass resignations since 1972, and two staffers sacked by Frye were later reinstated over his head by the Oakland Civil Service Commission.

Frye was originally hired as preparator (a staff member who helps set up exhibits) but leaped to the top of the history department hierarchy despite a low 12th place on the civil service examination for preparator. In addition, his critics say, Frye never received his master's degree (a formal requirement for his job), his academic background is in anthropology, not history, and he had no experience in museum work.

Frye says he doesn't know what the fuss is all about. "The fact is," he told the Guardian, "these men would like me to leave. Their reason could be professional jealousy or it could be sour grapes. Any attempt for me to say what their motivation is would be purely speculation."

Gallagher feels he has plenty of motivation to seek Frye's removal. Early this year Gallagher approached the Madison and Burke real estate firm in San Francisco, one of the oldest realty companies in the area. The firm was preparing to move to new quarters, and Gallagher got permission to pick through its archives. He collected nearly 20 cartons of original ink-and-lichen structural drawings by local architect G. Albert Lanbrough (the designer of several landmark buildings in SF), a map of the Tanforan race track made just prior to the internment of



Maybe it's only a steam tractor to you, but to the disgruntled staff of the Oakland museum it's a symbol of mismanagement.

Japanese-Americans there during World War II, plus documents on the Phelan Foundation, Union Square and other local historical events and institutions.

A short time later, another curator, Michael Warning, discovered that the bulk of the material collected by Gallagher had been uncere-moniously discarded, much of it without the appearance of even a cursory examination.

"There was a strong staff consensus that the materials Mr. Gallagher had collected were extremely valuable," says Warning. "Curators who examined the materials I retrieved said they contained a large amount of important material, including some of display and research quality."

Later, history chief Frye promoted the person directly responsible for dumping Gallagher's material, putting her in charge of the museum's new 20th Century Collection. Gallagher and Warning point to this as an example of his insensitivity to staff opinion.

Frye dismisses the entire incident, pointing out to the Guardian, "One curator examined the material, selected that which she felt should be retained and discarded the rest. Another curator found the material, recovered it and preserved it. Really, nothing was lost in the final analysis."

Another controversial decision is Frye's handling of a large grant from a local cement company to establish an exhibit in the Museum's Cowell Hall of California History. Frye has spent nearly a quarter of a million dollars so far, and his critics say there is little to show for it.

"The \$250,000 has been largely spent on designing exhibition furniture (display materials) for objects the museum doesn't even have," charges John Houck, a museum technician who, like Warning, resigned last month in protest against Frye's policies. Houck says Frye paid a commercial design firm more than \$80,000 to design a display for a collection which is not yet complete.

Senior staff members, including Gallagher, objected to the expenditure, saying that the displays could be designed by the museum's own staff designer at no extra cost.

"That's not true," Frye says. "There was no staff available to do a job of that kind and size at the time. The museum designer is assigned only to do special exhibits and publications and so forth. The designer has never been used to design major permanent displays. He has enough to do."

As for the expense of hiring an outside firm, Frye says, "Look at the results. Our exhibit design is among the best in the country and it wouldn't have been possible without outside help."

Yet another source of contention is Frye's decision to purchase a mam-moth \$10,000 Best Steam Tractor for the museum's California collection.

"There is no way the tractor can be brought into the museum," says Gallagher. "It's too wide and too high and its weight is even too great for the weight tolerance of the museum's floor." As a result, the tractor now sits in a lot behind a tractor company in San Leandro, unguarded from vandalism and open to the elements.

"It is meaningless for the Oakland

Museum to buy something and say 'We are going to save this,' then leave it outside to fall to pieces," Gallagher says. The tractor, he and other critics say, is a symbol of Frye's mismanagement and poor planning.

Frye denies the tractor incident is an example of either. While he admits that the machine is too big to put inside the museum, he maintains it was a good buy and will be featured in a future outdoor display.

"We have people who have volunteered to help restore the machine and there has been tremendous interest shown in it," he maintains. "It was a very important acquisition for the collection."

Other charges against Frye: he is antagonistic towards staff professionals, he exposed the 20th Century Collection to insect infestation (then bungled the fumigation) and he routinely assigns staff members to janitorial tasks to punish them for challenging his authority. When Gallagher once criticized Frye's management policies, he was fired. The Oakland Civil Service Commission called the action a disciplinary dismissal and ordered him reinstated, but the Oakland City Attorney then ruled that it was a "necessary budgetary layoff" and that the Civil Service Commission had no authority in the case.

Frye shrugs off his critics' charges. "What to me is unfortunate," he says, "is that people engaged in this type of sniping fail to see what the Oakland Museum is doing. It is a community museum, no doubt about it. Anyone who doesn't believe it should come and see what we have accomplished."

Museum Director John Peetz is more brusque. "There are no problems of the kind expressed by these people," he told the Guardian. "The vast majority of the people I know that have left the museum have merely been offered better-paying jobs elsewhere."

But can a better-than-100% staff turnover in three years be shrugged off as normal job attrition? The staff emphatically says no, and the rift between staff and management is big enough to drive a Best Steam Tractor through. However, the story still hasn't reached the Tribune Tower in downtown Oakland, despite museum dissidents' attempts to tell their side to reporter Fran Dauth. Perhaps it's because Joe Knowland, Jr., who is a member of the Museum Association's Advisory Board, doesn't consider it newsworthy. ■

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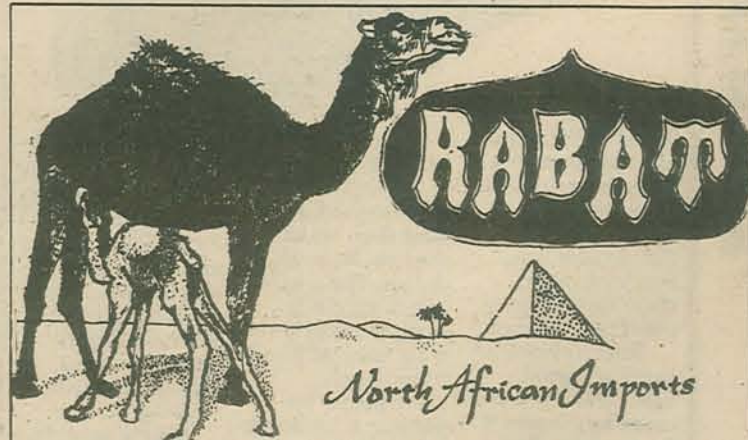
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Snake Pit on Potrero

By Ken McEldowney

No one stops me as I walk down the hall towards Ward 92. In fact there is no evidence that there is any staff at all. The corridor is depressing: drab and dirty; the carpet badly soiled. The door to Ward 92 is locked. I knock and am admitted by my contact, a staff member who wants the public to know what conditions are like in Ward 92 at SF General Hospital.

My first reaction is shock. Unmade beds, little more than cots, are scattered haphazardly, some nearly touching, and spill over into the day room where they cluster around a television that blares unheeded. In theory, men and women are supposed to sleep at opposite ends of the ward, but overcrowding has made this impossible. The ward houses 16 men and women—at times the number has been as high as 24, with beds lined up as far as the outside corridor.

There are no tables, no reading matter, only a few chairs. Some patients are eating lunch perched on their beds. Others wander back and forth between the ward's three rooms. There are no doors except the locked passage to the outside. Even in the bathroom the shower area is open to public view; there are no doors on the toilet stalls. The only place away from the constant noise and crowding is the isolation cell, a small barren room containing only a bed and the reek of stale urine.

"Conditions on Ward 92 are less than we would like them to be," SF Director of Health Francis Curry wrote to Sup. Feinstein on the very day I toured the ward. Curry, stung by growing criticism of the facility, promised to "continue to investigate and monitor" the ward, which is supposed to provide emergency mental care to the residents of SF's Northeast District.

The law provides that anyone brought in for care must be a current danger to self (i.e. an attempted suicide) or to others, or be unable to provide basic personal needs for food, clothing or shelter. But just about anyone can end up in Ward 92. Ron Green, a clinical psychologist and former staff member on Ward 92, says

many of the patients he saw "have lived marginal lives for years by middle-class standards, yet do not fall within any of the above categories when viewed within the context of their own life styles."

Bruce Schwartz, a lawyer currently trying to set up a SF Bar Committee for the Rights of the Mentally Disabled, concurs. "Anyone whose life viewpoint is different is in danger of being committed," he asserts.

Sally B. ended up in Ward 92 one Saturday evening last July after making what she calls a "rather haphazard attempt at ending my life by cutting my wrists." Here is her story:

"I awoke in a room filled with many other beds—occupied by men and women in various stages of dress and undress. I felt nauseated and, too weak to rise, vomited over the side of the bed. A woman appeared at my side and berated me for my carelessness in not asking for a pan. I sat upright in bed. My blouse had been removed, but not my slacks. I was wearing a blue robe that had no tie. I was totally exposed for all to see.

"I looked for my purse and found it behind my bed. My money and contact lenses were missing. I located my blouse and went searching for the ladies' restroom. The restroom was designed for both men and women. It was impossible for me to use the facilities without being in full view of a scantily clothed man who was washing his hands at the sink. The doors had no locks and the toilet paper was tied to the wall with strips of cloth.

"Once fully dressed, I located the doctor in charge of the ward. He initially refused to see me. The ward nurse, the same woman who had appeared earlier and had spoken to me about my vomiting, also refused to give me an audience. I insisted on some medication for my wrists and was refused it initially. After much argument, the ward nurse finally applied a cream after I pointed out that I would like to avoid infection.

"I was then sent back into the bed/eating/living

quarters of the ward to wait for the doctor to see me. My bed, the ward nurse pointed out, was soiled, and after tossing fresh linen at me, she ordered me to change the sheets. I complied.

"A young woman named Jennifer, who insisted that she was a member of INTERPOL, made herself known to me. She pointed out the man who had stolen my money. It was obvious that he had been in my purse as he carried in his breast pocket a cardboard box that had earlier been in my bag. He, having overheard our conversation about him, strode across the room and proceeded to threaten me with physical violence. I left the room again and insisted to see the doctor and was again refused.

"Several patients approached me—an elderly lady, a young man obviously high on drugs, a timid young girl—all ask me to tell someone that they were there once I was released. None of them had been outside that three-room area in a week. All had been refused telephone privileges.

"Once again I asked to see the doctor. I reported to him that I had been robbed and he took no action. I do believe, though, that he made a note of it. I asked to call a Dr. Marion Steele who is affiliated with Northeast Community Health on Stockton and was refused his number. I asked to be able to call the social worker I mentioned earlier and was told that she obviously must know of my whereabouts as she had called the police.

I asked to be released. I was told they could hold me up to 72 hours and that if I made trouble, up to two weeks. I realized I was getting nowhere fast with the good doctor and returned to the non-office room to think. Lunch was served. Hamburgers. The timid young girl said she was hungry, but could not eat what was being served. Her request for other sustenance was ignored.

"I once again returned to the doctor's office and

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this time was allowed to use the telephone, under supervision of course. The reason I was finally allowed to use the phone was because I mentioned the name of Dr. James Hamilton, who for many years has been the all-around general practitioner for the SF Police Department. The ward doctor called Dr. Hamilton's office, and his associate, who was in the building, was allowed to speak with me. I explained my dilemma and he promised to come up to the ward. He never appeared. I later was told I was a troublemaker and that Dr. Hamilton's associate was calling the administrator of the hospital about me and that I wasn't going to get away with it.

"After several hours of this same sort of thing, I was released late afternoon to a young couple that I know."

The Lanterman-Petris-Short Act, signed into law six years ago, guarantees certain rights to members of the public incarcerated in facilities like Ward 92: the right to wear their own clothes, to have individual storage space, to see visitors, to have reasonable access to telephones, both to make and receive confidential calls, to refuse shock treatments and lobotomy.

In practice, patients aren't even informed of their rights, much less granted them. According to Ron Green, a clinical psychologist who recently served on the staff of Ward 92, "Patients are not provided, as the law requires, individual storage space for their things, or letter-writing materials or stamps. Access to the phones is uneven, depending on the mood of the staff and whether or not the patient is likely to make calls which might prove troublesome to the staff."

Staff members take advantage of a loophole in the LPS Act which states patient rights may be denied "for good cause by the professional person in charge of the facility or his designee." There does not exist a definition of what constitutes "good cause." Darlene Doran of the Mental Patient Law Project in Berkeley told the Guardian that the state Health Dept. was given until 1972 to come up with a definition of the term but still hasn't done so.

Each instance of denial of patient rights is supposed to be noted in the patient's file and reported quarterly to the state Health Dept. In fact, neither is done. Assemblyman John Vasconcellos (D-Santa Clara) was appalled when he discovered last spring the slipshod reporting practices for even such serious decisions as lobotomies and shock treatment. He sponsored a bill that gives patients the absolute right to refuse shock treatments and psychosurgery and requires that "formal consent" be obtained before either treatment can take place. The bill has just been signed by Gov. Reagan.

Once a person is brought into Ward 92, the staff has 72 hours to decide what to do. The decision can be to release the patient, to issue a 14-day certification for further treatment or study, or a 90-day certification if the patient is considered imminently dangerous. For more serious cases the staff can decide to send the patient to the state hospital at Napa or to seek a one-year conservatorship, whereby gravely disabled patients are placed in the care of someone else. If the decision is to certify the patient, the law states that the patient must be informed of his or her right to judicial review and to counsel, court-appointed or otherwise. In practice, says Ron Green, "The staff is ignorant of the law as it applies to the rights of patients." Atty. Bruce Schwartz agrees: "The staff never looks at the statute," he told the Guardian. "If they diagnose a person as mentally disordered, they commit. The statute is used later if they have to justify what they did."

Even when the law is observed, patients' rights often get trampled. The people brought by police to Ward 92 are often freaked out and vulnerable, lacking both the strength and the legal knowledge to cope with their situation. Once in the ward, they are frequently drugged to ease the problems they might cause an overworked and underpaid hospital staff, rendering them even less capable of protesting. In the past year, Schwartz says, he has represented 10 people facing commitment. "Without exception," he told the Guardian, "they were all on heavy medication. There is no way that such a person can make an intelligent waiver of legal rights."

If the patient is sufficiently ill to warrant conservatorship, the law provides the additional protection of a jury trial, if one is requested. Schwartz says that in his experience, and in conversations with public defenders in SF and Oakland, he has never heard of anyone asking for a jury trial. The actual conservatorship hearings are little more than informal administrative actions, he charges. The public defender provided by the court

'Several patients approached me—an elderly lady, a young man obviously high on drugs, a timid young girl—all to ask me to tell someone they were there. None of them had been outside that three-room area in a week. All had been refused telephone privileges.'

rarely has expertise in the case or even contact with the patient prior to the actual hearing. The evidence as to the person's mental condition is provided usually only by a letter from the hospital. The doctor who recommended conservatorship is supposed to be there unless the appearance is waived by the conservatee or his or her lawyer. "The public defenders don't seem to be aware of this," Schwartz comments. "As a result the doctors are almost never there. Doctors don't like to be cross-examined."

The court-ordered psychiatric examination usually takes place just a few minutes before the hearing itself, and, Schwartz says, "Invariably the recommendation is for conservatorship." Conservatorship lasts for one year and can be automatically extended unless the person initiates an action for a new hearing. Schwartz points out, "After an informal hearing that may take only 10 to 15 minutes, a person can be committed for life."

Last year, Ward 92 sent 211 people to Napa State Hospital, far surpassing the proportion of patients packed off to the mental hospital by any of the City's other mental wards (the Mission District ward, with over half of Ward 92's patient load, sent only nine people to Napa). Dr. David Shupp, head of SF's mental health program, explained the discrepancy by pointing to Ward 92's overcrowding which, he said, creates more pressure to move the patients out. When asked why the patients could not be spared the stigma of being committed to a mental hospital and simply moved to another ward in the City, Shupp said, "It would have thrown their staffs and budgets out of line."

Shupp admitted to the Guardian that "All legal procedures are not followed to the letter," but he said things are improving. He has instructed Randolph Street, counsel for mental patients, to make sure there are no further violations. Street, who has been in his post for two years, is beginning to feel the heat from reporters and City Hall. When he returned from vacation on Sept. 18, he decided to pay "immediate attention to the problem on Ward 92." The need, he told the Guardian, is for "closer monitoring." With the "great turnover in staff," he claimed, "new medical personnel are not being oriented properly."

On Sept. 24 he met with the Ward 92 staff to explain the provisions of the LPS Act. It was his first explanation of the law to the full staff in two years. Now he says he intends to visit Ward 92 daily and will hit the other wards in the City at least once a week.

Unfortunately his responsibilities appear to outweigh the ability of any individual to perform them properly. Besides visiting the various mental wards, Street is supposed to personally explain legal rights to all patients who are facing certification or conservatorship, serve as temporary conservator, visit each year the 400 San Franciscans scattered in conservatorship homes around the state and finally handle the legal papers connected with the various commitment hearings in Superior Court. "In due time," he says, "they will realize the need for more people."

Shupp also plans to enlarge Ward 92 this month to reduce the crowding. But nothing will really improve until the staff is aware of the patients' legal rights and is willing to respect them. One of the groups pushing for these rights is NAPA, Network Against Psychiatric Assault. Organizer Wade Hudson explains it this way:

"So long as the current psychiatric ideology of mental illness is entrenched, violations of human rights will inevitably follow. People are afraid of their own madness and label people and push people aside in response to that. We are all mad and all sane. Until this basic equality is affirmed the problem will exist." ■



Photo by Jerry Cooke, from 'The Mind', a Time/Life Publication

'Valium has begun to rival cigarettes as a form of prison currency'

Drugs and death in San Quentin

By Mark Brewer

San Quentin inmates have been attacking each other at a rate that now exceeds a stabbing a week. The increasingly common reports of knifing incidents rarely provide any explanation, but according to a surprising cross section of sources the reason for the mayhem is not racial or political conflict. Prison officials, inmates and ex-prisoners all agree: the current wave of violence at San Quentin stems from conflicts over the prison's thriving black market in drugs. And the biggest source of supply is the prison itself.

A recent incident, slightly fictionalized to protect the source but true in the essential details, demonstrates how the drug traffic contributes to the prison violence:

Bob had an easy job and managed to receive enough money from outside to be able to afford such unlikely possessions as a fine ring and even a new stereo. Like many men in San Quentin, he enjoyed using narcotics and did not mind buying on credit. Suddenly he found himself seriously overextended—a common situation anywhere but an extremely uncomfortable one in prison. In an effort to consolidate his debts, he offered his ring and stereo as security and borrowed \$100 from the Aryan Brotherhood, one of the ethnic gangs like the Mexican Mafia or the Black Guerrilla Family who provide goods and services within the California prison system. But before long, Bob realized that he was little better off than before, and in the combined frustration of imprisonment and indebtedness, he was foolish enough to get belligerent with the Brotherhood when it came around to collect. Those who knew Bob simply figured that he wanted to die. That happens sometimes in prison.

But other prisoners who were aware of the problem and hated to see bloodshed in their section if it could be avoided tried to cool the situation. With no small effort they convinced the syndicate to take the security and forget the loan, at least for a while. Then they strongly advised Bob to lay low in his cell for a few days. Instead, Bob got loaded on Tranxene, a long-

lasting form of Valium frequently prescribed by prison doctors, and when he happened to encounter two men from the Brotherhood he told them what they could do with their \$100.

The following night Bob's throat was slit and he was stabbed 18 times. That he not only survived but suffered no serious injury was due only to a sloppy job and a badly made knife.

In a more recent actual case, however, the victim was less fortunate. The knife was good and he is dead—the seventh to die this year.

Violence has never been rare at San Quentin. It is a rough spot. But the last two years have seen a phenomenal leap in the number of bloody attacks. In 1972, there were 18 stabbings and four deaths in the prison. Last year there were 54 stabbings and seven deaths. So far this year, despite extra security precautions, there have already been 61 stabbings and seven prisoners are dead.

It doesn't take much to start a fight at San Quentin. In the past year the prison population has grown from 1,400 to over 3,000, with indications that it will reach 3,600 next year. There is a chronic shortage of jobs and trade programs. Those lucky enough to have jobs are paid slave wages (\$2 to \$14 a week). The result: hustling on the black market becomes the natural way to buy a variety of amenities from toothpaste and soap to radios and drugs. The despotic power given the Adult Authority by the wide use of indeterminate sentences creates a sense of hopelessness and a smoldering anger that can easily burst into bloody reprisals for relatively small beefs.

Narcotics are nothing new at San Quentin, but prison officials say that in recent years drug use among inmates has become increasingly pervasive. Last year, they say, narcotics use went up about 60% and this year it has increased by that much again. Moreover, Associate Warden Darrow Smith and Bill Nyberg both told me that 80 to 90% of the violent incidents are somehow related to the illicit drug trade. Popeye Jackson, the head of the United Prisoners Union who is constantly in touch with inmates and recent parolees, grimly concurs. Jack-

son, in rare agreement with prison authorities, told the Guardian the prison black market has gotten very rough and the major source of the trouble is dope. Another ex-prisoner with links to the prison reform movement also reports that the word from inside is that almost all recent hits have stemmed from narcotics deals.

Virtually any drug that's available on the street can be obtained inside San Quentin at roughly the same prices but subject, of course, to more severe laws of supply and demand. Heroin and marijuana are popular, and hallucinogens sometimes appear, but most prevalent are the downers like Valium, Tranxene, Quaalude and chloralhydrate, all regularly and liberally dispensed by prison doctors. One source in regular contact with inmates says that Valium has begun to rival cigarettes as a form of prison currency.

Drugs are available from the various ethnic syndicates and smaller cliques, as well as from individual dealers who get small amounts smuggled inside or simply sell a prescribed drug given to them daily by the medical staff.

Buyers either trade something for the drugs, like cigarettes or other drugs, or they pay cash. Although strictly forbidden by prison laws, cash is just as prevalent as dope. One San Quentin veteran recalls seeing a prisoner counting out \$2,000 in the main yard. Other ex-prisoners registered no surprise at the figure and Associate Warden Nyberg speculated that at any given time as much as \$25,000 in cash may be circulating in the prison. Money is frequently loaned on "three for two" terms, meaning that a \$20 loan requires a \$30 payback, with the interest rate rising even more if repayment is delayed. The terms of loans and drug deals are strictly enforced and reprisals for broken contracts are necessarily swift and severe.

When asked where the dope comes from, San Quentin officials quickly point to the more than 5,000 visitors who come to the prison each month. It is unlikely, however, that any great quantities could be smuggled past the skin searches most inmates have to put up with on their return from the visiting area. A more likely

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method of getting drugs into the prison is a drop at an out-of-the-way spot on the prison grounds. A bag tossed over one of the fences or dropped in a flower bed or parking lot can usually be retrieved by an inmate without much trouble.

Guards are frequently cited as sources for dope, and even a San Quentin warden admits that there are probably a few guards engaged in the drug trade. One guard was busted for dealing in 1972; several ex-inmates swear they have bought drugs directly from guards but fear talking about it while on parole, so there isn't much hard evidence pointing to the guards as a source of much of the drug supply.

The steadiest and most easily accessible day-to-day source of drugs seems to be the prison hospital. In past years, medical personnel at many prisons enthusiastically endorsed the idea that "chemical therapy" (i.e., psychoactive drugs) represented a great new means for rehabilitating prisoners, particularly troublesome ones. At San Quentin the official use of drugs is limited to what is in effect a general program of "chemical restraint," the idea being to keep as many downers in circulation as possible.

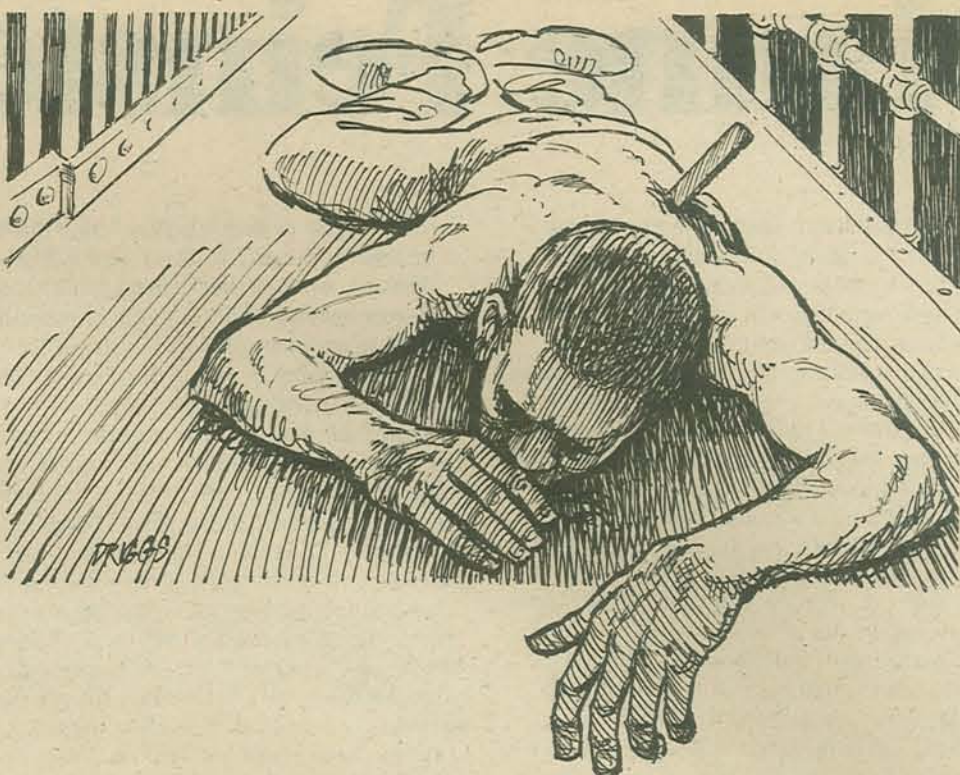
Dr. Tommy Bolger, head of San Quentin's medical staff, told me he had no time to determine how many men are regularly receiving psychoactive drugs, and refused to offer even an estimate. But another member of the medical staff confided that obtaining drugs from the doctors is not much harder than asking for them.

Some examples: In the B Section, a segregation unit for protective custody cases and minor offenders, about half of the more than 200 inmates receive tranquilizers on a daily basis—usually Tranxene pills. At the Adjustment Center, about 70% of the 40 to 50 prisoners are continually receiving stronger drugs like Thorazine or Mellaril. On the mainline blocks, fewer drugs are dispersed but any prisoner in a psychological program can easily get pills from one of the shrinks. "They pass 'em out like sticks of gum, like jelly beans," one ex-con told me.

The paradoxical aspect of the whole situation is that the drugs only end up increasing the violence they are intended to subdue. They make the grim atmosphere of San Quentin even grimmer, as inmates accept the prospect of trouble with the black market as simply one more worry on a long list. Remarkably few inmates or visitors have been charged with possession of drugs in the past year, an indication that prison officials are content to let the drugs occupy the minds and energies of

the prisoners. As usual it is only the prisoners who suffer in the end.

I discussed this article with a man who has known San Quentin and still has friends inside. Afterwards, he shook his head wistfully and said, "If you make this public, they'll probably just take all the dope away from the guys and not do anything about the things that make them want to take it, or that cause all the trouble." ■



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Schools and Instruction

Dianne Feinstein takes off

By Katy Butler

White gloves still haunt Dianne Feinstein's political life. She has been wearing them ever since she first went to dancing class, and fellow politicians have accused her of refusing to take them off for politics. Her old political allies bring up the image again and again: those little white gloves seem to crystallize their irritation with her Pacific Heights femininity, the world of the Junior League, the chauffeur and the Goody Two Shoes approach to politics. In 1971 during her disastrous campaign for Mayor, she did her best to reach beyond her background. She promised a Hunter's Point crowd she'd never shuck or jive. But she was still wearing those little white gloves.

The white gloves are off now. Feinstein learned from her 1971 defeat and she doesn't want to lose this time around. She is jostling with state senators Milton Marks and George Moscone for first place at the starting gate in next year's Mayor's race, and she is no longer a political dilettante operating on intuition and integrity.

The new Dianne Feinstein is a canny political animal, assiduously cultivating the "homeowner vote" in the foggy reaches of the Avenues while nursing along her original liberal constituency. "She's dropped the Goody Two Shoes act and she's willing to play hardball politics," one of her fellow supervisors says admiringly. "She's moving toward the center and she's getting very good advice."

Some of the advice comes from Ron Smith, a veteran political strategist who masterminded her 1973 pro-police campaign for supervisor. Smith has also won campaigns for Republicans Marks, John Molinari, and Oakland Mayor John Reading. But Feinstein's efforts to deepen her strength in conservative neighborhoods have started to hurt her with the ecologists, gays and liberals who first gave her her start.

SIC TRANSIT GLORIA

The major cracks in Feinstein's liberal image surfaced in early September, when feminist protests forced Gloria Steinem to withdraw as keynote speaker in a planned testimonial dinner for Feinstein. "We made it clear that Gloria would have to walk over hundreds of

prostrate labor women's bodies," says Maxine Jenkins, organizer for the city workers' union, SEIU.

Jenkins, who led the Steinem protests, opposes Feinstein because of her support of proposition L, a charter amendment prepared in the offices of the Chamber of Commerce and designed to eliminate collective bargaining for city employees.

Feinstein sponsored the amendment now known as the "Feinstein amendment" after she received a backlash of phone calls against city workers during the March city strike. She says she is sick of "muscle, threat and intimidation" from city employees and that collective bargaining does not work in the public sector. The amendment would limit the Supervisors' latitude in setting city salaries and would tie city salaries closely to comparable wages in private businesses.

Jenkins, however, argues that the amendment will hurt poorly paid clerks as well as the city's well-paid carpenters and plumbers. Jenkins points out that clerks in private business are worse paid than any other workers except farmworkers and domestics, so tying city salaries to private standards will simply perpetuate the inequity. "You cannot call yourself a feminist and work against the interests of the poorest working women," she says.

By abolishing any hope of collective bargaining for city employees (it is technically illegal now even though it is practiced), proposition L would also severely damage the unionizing activities of the SEIU and therefore slow down the unionization of clerks in the economy as a whole. Some critics of proposition L believe that the Chamber of Commerce is interested in its passage because well-paid, unionized city clerks would inevitably increase pressure for better salaries among their own employees. "This is the first thing we've been able to work together on in the five years she's been on the board," says Sam Stewart, a former Bank of America vice president with heavy influence in the Chamber of Commerce. "It will definitely be part of her platform. I think she will use it to run for Mayor."

The amendment may also appeal to Dianne's new

constituency: the small homeowner in the Sunset, pinched by inflation and rising taxes, who opens up the newspaper and reads about streetsweepers earning \$17,000 a year (he doesn't read about the city hospital worker who brings home \$190 every two weeks).

The insistent voice of the little homeowner over the last year is drowning out the voice of organized labor in this former big union town. The click of the voting machines has whispered a message in politician's ears: last November, three big winners to the Board of Supervisors (Nelder, Feinstein, Barbagelata) won without labor support. Last June, big labor fought the campaign reforms of Prop. 9 tooth and nail; it won anyway. "Dianne thinks she doesn't need labor any more," says SEIU's Maxine Jenkins.

Organized feminists, who tend to be liberals on other issues as well, also resent several other Feinstein votes. (Feinstein voted against a law prohibiting discrimination against tenants with children and also voted down a citation system for victimless crime.) "When it comes to anything humanist, Dianne is cut from different cloth," says Miriam Goodman, ex-president of the National Women's Political Caucus. "Every woman in politics is part of the women's movement whether she likes it or not. But Feinstein has never come to us. Don't you think she should mend some fences? She's in trouble. Labor women are outraged." Lorraine Lahr of NOW agrees: "I'm against women dinging other women in public, but Dianne does not have a line on the feminist community."

Since the Steinem fiasco, Feinstein has invited eight prominent feminist women to meet her for lunch and talk about the issues, hoping to mend these fences.

GAYS VS. POLICE

Feinstein was one of the first major candidates to speak at gay candidates' nights and to champion gay rights on the board. In her last election gays canvassed Eureka Valley precincts while conservative supporters west of Twin Peaks distributed a leaflet featuring Feinstein and Gerald Crowley, head of the Police Officers' Association. But growing support from a more conserv-

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her gloves

ative anti-crime constituency may force her to choose between the two groups. She's voted for police helicopters and against gay after-hours "dancing academies."

Jim Foster, a gay power broker in Democratic politics, is backing Moscone in the Mayor's race even though he has supported Feinstein in the past. Foster says that Moscone has promised a new police chief and new police priorities. Feinstein, with her commitment to the pro-police constituency, probably couldn't afford to make as dramatic a change.

"How can you be for the vice squad, for police helicopters, against nude shows and for gay rights?" asks Harvey Milk, a gay former candidate for supervisor. "It doesn't add up."

Liberal supporters are also troubled by her stands on other civil liberties issues. Feinstein has supported legislation to prohibit picketing in front of foreign consulates, for re-introduction of the death penalty and for the prohibition of loud street music. At the same time she voted against backers of the marijuana initiative and the abortion coalition when they asked for permission to close off city streets for block parties. (Such requests are routinely granted to other groups.)

Her ecology record is still the best on the Board. She votes against Manhattanizing horrors like airport expansion. But ecologists sense a slight weakening of resolve. "She's still the most approachable," says the Ecology Center's Charlie Starbuck wistfully. "But instead of carrying banners, she tells us to go get the other five votes. She's much more slick. If we can't produce vast amounts of public support, she isn't going to pick up the cudgels for us. The first time around she wouldn't have been like that. But you have to be able to ride the crest of the wave. If the wave isn't there, it's foolish."

In her defense, Feinstein says, "I can't be all things to all people. Sometimes it seems like people expect me to be 100%. Maybe I could be better liked. But I can't be effective that way. The only reason to take the abuse is to try and get your program through."

Even her critics concede that she works harder and does more research than any other supervisor before trying to get her program through. But along with her white gloves, Feinstein has shed her image as a Joan of Arc to liberals and feminists. She must be judged not on her good intentions or acknowledged integrity but on the basis of her actions and the interests she serves.

"After the mayoralty campaign, I gave her a copy of Machiavelli's 'The Prince,'" recalls Jim Foster. "I think she's read it." □



PHOTO BY RICK GROSE

'She's dropped the Goody Two Shoes Act and she's willing to play hardball politics.'

Memories of Feinstein 1971

By Maitland Zane

During Feinstein's bumbling 1971 mayoral campaign, Chronicle reporter Maitland Zane served a couple of unhappy months as press secretary and kept a journal, which he hopes to publish as "Waiting for the Magic."

Dianne astounds me. After five weeks of knocking the Duskin highrise initiative, today she did a flipflop and endorsed it!

Jesus, woman, why did it take you so long to climb off the fence! A month ago that heartfelt little speech about saving what's left of this precious place would have had Alvin's army out en masse. Today, for the first time in a long time, you sounded like your old self. You didn't just bore on about your commuter tax, you said something newsworthy. But you waited too long, lady. You were afraid of losing a few bucks from the likes of Big Ben and his slimy henchman Walter. Now it's too late. You temporized and equivocated on too many issues. You stomped all over your natural constituencies—the ecology-minded young, the minorities, the peace activists whom you wouldn't make a talk to for fear of losing the Examiner's support, most of all women.

This morning you told those hikers in their clodhoppers and backpacks that you hoped they would vote for Proposition T, calling it the "best defense against the exploiters." They gave you a nice hand because they love this city too and don't want it Manhattanized any worse than it is already.

Why did you sit on the fence so long? Why did you wait till the Sunday before Election Day and say what you said when you knew no media people were around? I'm ashamed of you. I'm not even going to suggest calling the Chron and the Brand Ex with this eminently front-page story, that after weeks of soul-searching you are now urging a Yes vote for the Duskin initiative. . . . What, and have you snarled that you didn't mean it for publication? □

About noon yesterday I came close to cursing Big Mama for a tyrant and ballcutter. "To hell with your humorless ego trip. You're no more qualified to be Mayor than I am." That's what I thought, raging in the back seat of the rented Ford that Skipper Scott called a "limousine" in that devastating Big Joe Dobbstein ad. I sat there as she chewed me out, Bert and Kocky Jim and Judy her secretary wincing too. But I didn't tell her what she could do to herself, not even when I got home to the typewriter.

In talking yesterday with Don and Gale of the Brand Ex I made light of the fact she went over my head to kill a good story which I'd promised Don a fortnight ago. First she had Yalie Bill yank it back, then a couple hours later, after she'd simmered down, she had me feed the very same story back to the Ex, including the same quotes I'd given Don about noon.

"What the hell's going on, Sandy?" Gale said testily. If he only knew.

I placated him, pretended this public humbling was nothing important, just a woman's campaign jitters. But he and Don must have known better. In pulling the rug out from under her own spokesman—a laugh, that—she was saying to the Ex's city editor and one of his top reporters that if she ever trusted me she doesn't now. She should have fired me, as she did Fred Frogeyes when she thought he was getting too big for his britches. Or I should have recognized the situation as degrading and untenable, and quit.

I didn't. My rationalizations were many—I need the money, I'm not a quitter, I was hired to hold her hand and take the heat that slippery old phony Ken wasn't willing to take, it was nothing personal, she treats everybody like shit, leaving so late in the campaign would hurt her and help Joe. . . .

Rationalizations. My departure could have been handled gracefully. I could have been bought off. Rick

could have written press releases for her to worry over and water down. Others could have run her errands and said, "Yes, dear, anything you say, Dianne."

We're all ciphers. She trusts nobody except perhaps Bert, Bruce and Nemo; the first her surgeon husband and a political neophyte; the second her brother-in-law who still acts shell-shocked from the beating he took when he worked for her in City Hall; the third the courageous, pro-busing School Board member whom Dianne now keeps in the closet for fear of losing the bigot vote.

Joe has let his manager, Sandy, spend thousands of dollars for in-depth interviews with eight hundred voters. What are the issues? What nerve should she touch? Dianne is flying by the seat of her panties. "I've got very good instincts," she brags.

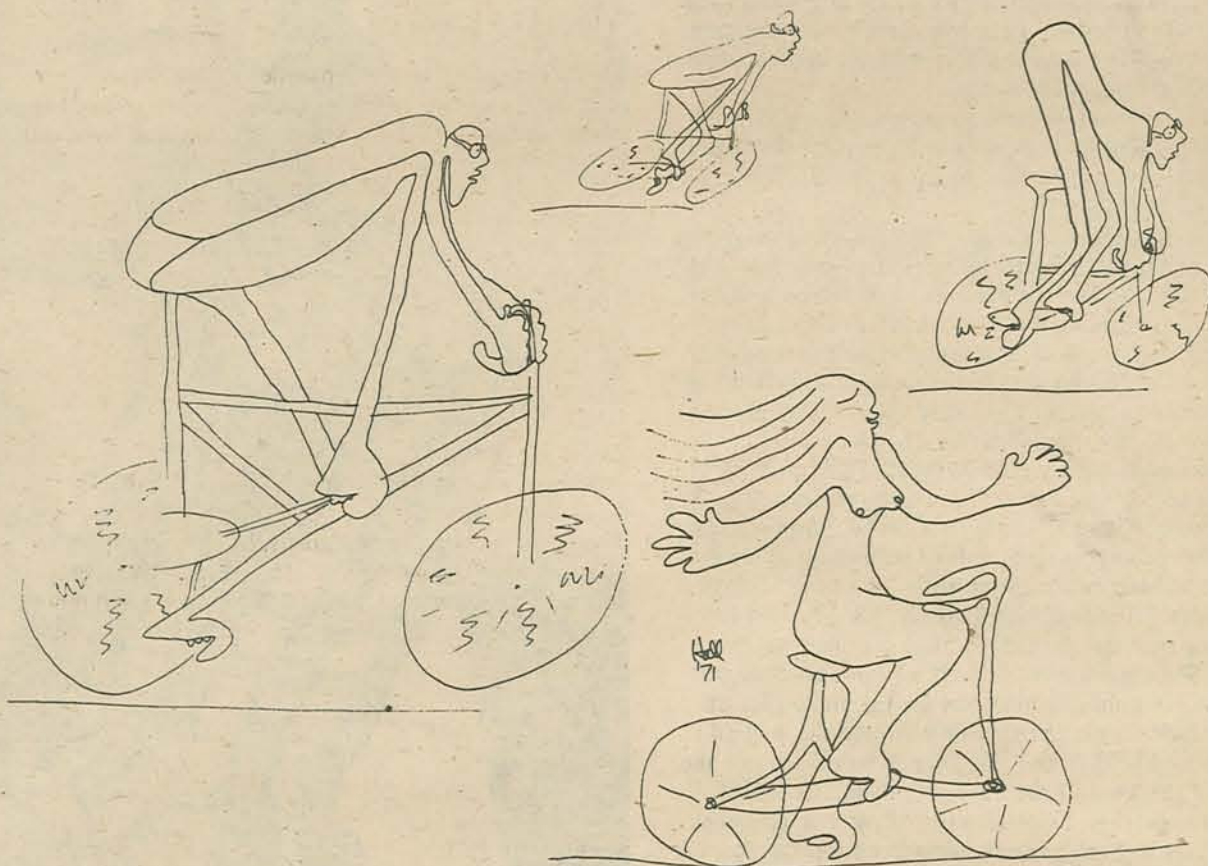
That big win two years ago went to her head, I'm thinking. As they say in the legal dodge, a lawyer who defends himself has a fool for a client. The same can be said of politicians who run their own campaigns. She has to make every decision and nearly every important phone call, agonize over every TV and radio spot, rewrite every speech and handout her way. Some days she changes her mind three and four times. Bruce and Rick and Lon and Ken and I go along cravenly for fear of her temper and her tears. "Dianne has never listened to anybody," her sister Lynn says ruefully.

Even riding around town with her has gotten to be a burden. Once long ago I toyed with the thought of making a pass, squeezing her knee just to see if she was female and not just a tax expert in drag. Now I feel like one of Thurber's henpecked little men. I ride in front with Kooky Jim or drive old Beulah to avoid any physical contact. It never was a good marriage. Now it's a bad one. And we're going to have to keep up appearances for fear of the neighbors. Twelve more days? No, eleven. Then the divorce court—a little cubicle with a curtain. You know what? I still care enough that I'll vote for her. ■

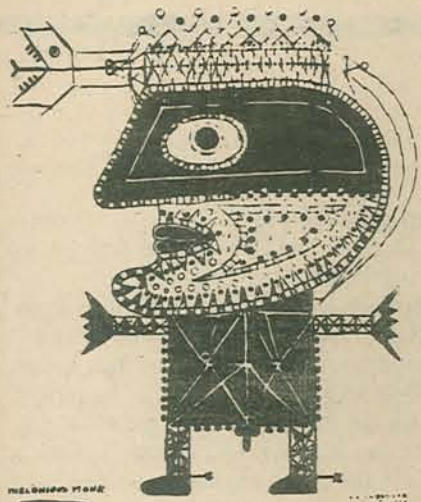
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GERTRUDE STEIN

'Charmed Circle'

By James R. Mellow, Praeger Publishers, New York & Washington, \$10.95, 514 pp.

There are biographies that leave you unsated, longing for further details and insights, but that's not the case with "Charmed Circle," James R. Mellow's recent study of Gertrude Stein. In Mellow's book, the true Gertrude is not only revealed, she's almost smothered in affectionate erudition.

Gertrude Stein was raised in East Oakland, a fact she never felt made particularly good book jacket material. "What was the use in my having come from Oakland?" she once said, answering with one of her famous aphorisms, "It was not natural to have come from there ...there is no there there." After high school (Oakwood High), Stein made her escape, first to Radcliffe where she studied psychology under William James, then to Johns Hopkins in Baltimore where she studied medicine, and finally to Paris, becoming there one of the more inscrutable literary figures of the 20th century.

Stein spent almost all of her productive years in France, buying the paintings of the unknown Picasso and the barely known Cezanne, holding her renowned soirees, producing stacks of manuscripts and living in conjugal gourmand contentment with the faithful Alice B. Toklas.

After some decades of persistence, her word pictures began to be published and achieved a certain notoriety. Lines from Stein works became common currency. "A rose is a rose is a rose" and "Pigeons on the grass, alas" were widely, if mockingly, repeated and she was pleased.

"My little sentences have gotten under their skins," Stein commented, reassured that her modest assessment of herself as a "genius" was probably correct.

With scholastic ardor, James Mellow's "Charmed Circle" tells you more than everything you ever wanted to know about Gertrude Stein and does it with awesome thoroughness. For example, he offers four different eyewitness accounts of the 1914 Henri Rousseau banquet that Stein participated in, versions that are so disparate the reader is left more confused than enlightened. But for Mellow, nothing concerning Stein should go unreported and there she is, her car trouble, sexual adventures, arguments with friends and publishers and her eating habits, all intermingled with plodding, academic descriptions and criticisms of the many Stein works.

As a whole, however, "Charmed Circle" is an enormously valuable study of this iconoclastic artist, with Mellow's prose oddly coming to resemble the character it attempts to describe. Like Stein, "Charmed Circle" is both stultifying and absolutely fascinating.

'Kiss Hollywood Good-by'

By Anita Loos, The Viking Press, New York, \$7.95, 213 pp.

Anita Loos, author of "Gentlemen Prefer Blondes" and creator of over 200 film scripts including "San Francisco" and "The Women," once met Gertrude Stein and Alice Toklas at one of the Stein gatherings in Paris. It's a meeting Loos describes with characteristic pith in her first volume of autobiography, "A Girl Like I." Surrounded by a group of "jejeune" admirers who included Ernest Hemingway and Scott Fitzgerald, Gertrude remained (reports Loos) "the most manly of the lot," while "Alice had that certain feature which adds piquancy to a woman, provided she is cute to begin with—a mustache. . . very black."

Loos' catty candor is always mean fun and she continues her astute, barbed observations in her latest collection of reminiscences, "Kiss Hollywood Good-By." It's a disconnected, chatty book full of anecdotes about intellectual and film greats, including tales about Clark Gable's tooth problems, Jean Harlow's lonely death, the romantic pursuit of Wilson Mizner and dinner at home with Randolph Hearst and Marion Davies in San Simeon.



ANITA LOOS

Her memories are vibrantly ageless, but Loos (now in her eighties), is less entrancing when she attempts contemporary philosophizing. For example, near the end of "Kiss Hollywood Good-By," she seriously wonders, "Are hard-core porno films secretly financed by our ideological enemies? Are they an element of psychological warfare in which innocent protagonists may not even realize that their youthful naughtiness is being used to destroy our moral fiber?"

And after that bombshell, she goes on to examine the current relationship between the sexes. "Irving Thalberg used to tell me," says Loos, "When you write a love scene, think of your heroine as a little puppy dog, cuddling up to her master, wagging an imaginary tail, and gazing at him as if he were God." It would be more heartening," she continues, "if men no longer craved that sort of treatment. But men are weak and constantly need reassurance, so now that they fail to find adulation in the opposite sex, they're turning to each other. Less and less do men need women. More and more do gentlemen prefer gentlemen."

Even if you violently disagree with Loos' musings, she's a superb story teller, and "Kiss Hollywood Good-By" is eminently entertaining. At one point, Loos describes a Sunday picnic in Hollywood given by Aldous and Maria Huxley for a few friends. The guests were Loos, Greta Garbo, Paulette Goddard, Charlie Chaplin, Erich Remarque, and several Theosophists from India. To find out what was in the picnic basket, you'll have to read the book.



VITA SACKVILLE-WEST

'Portrait of a Marriage'

"V. Sackville-West and Harold Nicolson," by Nigel Nicolson, Atheneum, New York, \$10, 249 pp.

"Portrait of a Marriage" is one of the most bizarre sagas of passion and romance I've ever read. This biography, well written by Nigel Nicolson, deals with the 50-year marriage of his parents, Harold Nicolson and Vita Sackville-West. Both Vita and Harold were bisexual, both had affairs, and at times even brought their respective lovers home to the family mansion, but through it all, they continued to love each other deeply and their relationship endured and grew stronger.

The book primarily revolves around the life and lineage of the adventurous Vita. A popular and financially successful English novelist, Sackville-West was a contemporary of Virginia Woolf's (and her lover), serving as a model for Woolf's androgynous character Orlando. "Portrait of a Marriage," however, is more concerned with another Sackville-West affair: her fanatical three-year involvement with a woman who had been a childhood friend, Violet Trefusis.

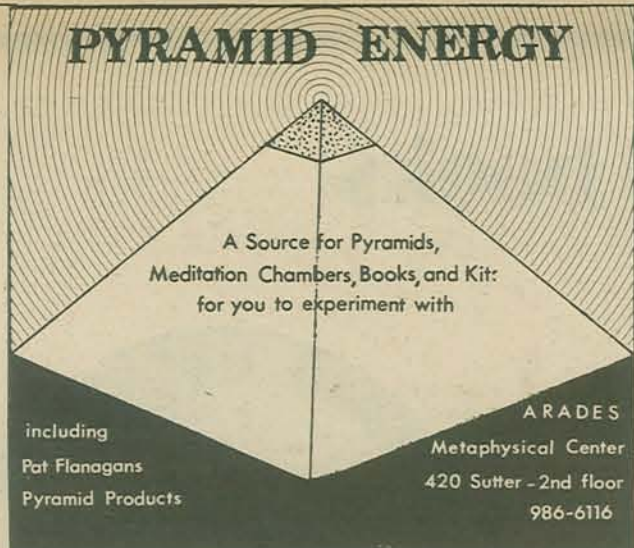
At the time (1920) Sackville-West was 28. She had been married to Harold for 10 years and had borne him two sons, but her erotic passion for Trefusis dwarfed all domestic concerns. The agonized women had frequent rendezvous and finally eloped, hotly pursued by Trefusis' fiancé and Sackville-West's husband.

The blow-by-blow details of this complex and torrid love are known through a "confession" that Sackville-West wrote, "urged," she says, "by a necessity of truth telling." She secreted the manuscript and apparently forgot about it. It was not discovered until after her death when her son Nigel accidentally came upon the large notebook filled with Vita's neatly penciled script.

None of the characters in "Portrait of a Marriage" is altogether sympathetic. Vita is impetuous and self-centered, her attention narrowly focused on whomever she happens to be in love with. Both she and Harold were wealthy and class-conscious to the point of snobbery. What makes them so attractive is the idiosyncratic intensity with which they lived their lives. The freedom and support they gave each other indicate that we've only barely begun to explore the productive possibilities of our sexual and emotional relationships. ■

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Abortion laws: Counterattack on the Supreme Court

By Katy Butler

In January 1973, when the Supreme Court legalized abortion during the first three months of pregnancy, organized feminists rejoiced. Down came the picket signs; the legislative monitoring committees melted away. Feminist energies turned to other issues, as women believed that the biggest battle since the vote had been won for once and for all.

They were wrong. While millions of women greeted the Supreme Court decision with profound relief, anti-abortionists began organizing. The polls showed one American in two still opposed abortion, and many were outraged by the Supreme Court decision. Within weeks, anti-abortion groups mounted a legislative campaign to bring back restrictions on abortion. And thanks to the lackadaisical attitude of many pro-abortionists, the Right-to-Lifers have made significant inroads in Congress.

The anti-abortionists have put their energies into opposing abortion on all fronts. In San Francisco, groups called Feminists for Life, United for Life, Right to Life and the Pro-Life Council systematically picket abortion clinics, speak to sex education classes and lobby members of Congress to bring back abortion prohibitions.

Nationwide, strong "pro-life" groups publish six regular anti-abortion newspapers: the Pro-Life Reporter, the New Human, the Right to Life News, Heartbeat, Minnesota Citizens for Life News and the Committee of Ten Million. The latter is the brainchild of wealthy Orange County businessman Gilbert Durand, who recently sent out an anti-abortion mailing to 18,000 individuals and 14,000 priests, asking them to write to Congress. A campaign to generate a million letters over the July 4 weekend backed up the House of Representatives post office for two days.

Within weeks of the Supreme Court decision, the anti-abortionists' lobbying efforts paid off: Rep. Lawrence Hogan (R-Md.) introduced a proposed constitutional amendment to outlaw abortions. It was soon joined by 10 similar proposed amendments. Right-to-Lifers are convinced that they'll be able to reverse the effects of the Supreme Court decision. "It'll take about 10 years," predicts Rose Evans of SF's Feminists for Life. "In the long run, you can get Americans to revolt against killing."

In the short run, lobbyists are working to chip away at abortion rights through congressional bills. In the year and a half since the Supreme Court decision, conservative congressmen have been persuaded to sponsor 26 anti-abortion bills in a scattergun attack on abortion. Many of the bills are "riders," amendments tacked on to crucial bill packages which must be passed. Three "riders" passed so far will restrict federal funds to women who seek abortions, and a fourth rider, now in committee, would deny MediCal or Medicaid for abortions. The bills are:

►The Helms Amendment to the Foreign Aid Bill of

'It'll take about 10 years,' predicts Rose Evans of Feminists for Life. 'In the long run you can get Americans to revolt against killing.'

1973. Tacked onto the foreign aid appropriation, the Helms rider forbids the use of foreign aid funds for abortion. (Passed.)

►The Church Amendment to the Health Programs Extension Act. Tacked onto a bill providing funds for health programs, the Church rider prohibits the federal government from denying federal funds to anti-abortion hospitals. In Utah, dominated by the anti-abortion Mormons, many women will have to leave the community to receive abortions because almost all community health facilities there are controlled by the conservative policy makers of the Mormon Church. (Passed.)

►Legal Services Act. Forbids attorneys funded by Legal Services from representing clients who are suing for abortions. (Passed.)

►The Bartlett Amendment to the HEW appropriation would deny MediCal and Medicaid for abortions. (Last year, 17% of all California abortions were paid for by MediCal.)

The Senate version of the HEW bill (including the Bartlett Amendment) is presently being reconciled with the House version (without the Bartlett Amendment.) Lobbyists give the Bartlett Amendment a 50-50 chance of becoming law. The bill is scheduled to pass out of committee within the next two weeks.

If the Bartlett Amendment is stripped from the HEW bill, it may show up in slightly altered form tacked onto another vital bill. A similar rider was tacked onto a Social Security Act; that Act is presently sleeping in committee and could be called out if the Bartlett Amendment fails.

Meanwhile major constitutional amendments, designed to eliminate abortion rights once and for all, lie in committee where they have suffered some neglect in the recent preoccupation with Nixon's impeachment.

But attention may return to them, especially since President Ford has supported the mildest of the anti-abortion amendments, one designed to allow individual states to prohibit abortions.

This amendment, known as the Whitehurst Amendment, has been tabled in the House Judiciary Committee for lack of congressional interest. But anti-abortionists have organized a petition drive to bring it onto the House floor, along with the Hogan Amendment, which would extend civil rights to all human beings "from the moment of conception" and also prohibit euthanasia.

An amendment proposed by Conservative New York Senator James Buckley is presently being heard by the Subcommittee on Constitutional Amendments, of which Calif. Sen. John Tunney is a member. The Buckley Amendment would extend the meaning of "person" in the constitution to include fetuses but would allow abortions to save the life of the mother.

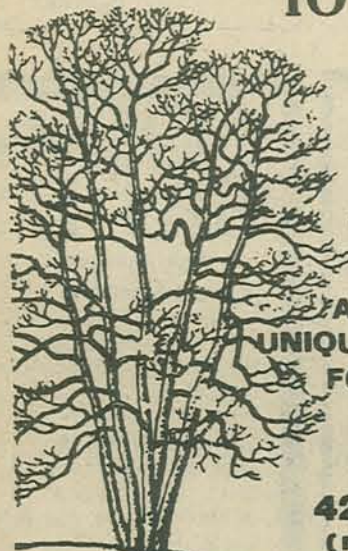
Constitutional amendments must be passed by two-thirds of the Congress and be ratified by the legislatures of three-fourths of the states. If any of the constitutional amendments become law, abortion would become murder, a felony, for the first time, and miscarriage could become manslaughter if a woman is charged with inducing it.

Shocked by the success of the anti-abortion lobby, pro-abortion groups are finally taking a leaf from their book. In SF, the Keep Abortion Legal group (752-0773) is organizing a "voters' alliance" to support pro-abortion candidates and punish anti-abortion politicians. There are also two NOW task forces on abortion legislation.

Way Konigsberg, the organizer of Keep Abortion Legal, told me she got organized after she read an article in Harper's magazine which described how anti-abortionists had turned pro-abortion politicians out of office in New York. "I was just shocked," she said. "I had no idea they had that much clout."

"I really felt freedom was at stake," Konigsberg said. "I've had an abortion. And when I think of what my life would have been like if I'd had a child—I would have been miserable. It probably wouldn't have been one of those tragedies where children got battered, but I would have been miserable." ■

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Jobs for older women: 'They

By Cynthia Gorney

Ellen R. is 53. For the last 15 years, she has worked as a hostess and cashier in a prominent Berkeley restaurant. Her salary is \$89 a week. In January she learned that the restaurant was looking for new cocktail waitresses, and she decided to apply so that she could collect some tips.

"The manager said no," she says. "And then he hired two girls who had just turned 21—and neither of them had ever seen the inside of a kitchen. I had to teach them how to get the drinks."

She looks down at her hands. "I didn't have to ask why I couldn't have that job. I knew why. I'd get up in the morning and see ah, my chin is hanging here, and I'm all wrinkled here, so what's the use? After you get so old, it's just like they push you aside. This younger woman comes in, and you're just pushed aside and left to rot. But I'm not going to."

Ellen R. did something about it. She took a month's vacation from work, collected all her savings—\$3,000—and had a face lift. The bandages are off now, and she is not sure what she'll do. Maybe go into business with a friend. But she is not going back to the restaurant. "I don't see why I should spend all that money to go back to that," she says.

"And you know something?" Her voice turns bitter for the first time. "That manager is exactly the same age I am."

If you are a woman over 40 and you've tried to look for work, you probably know the story. You're overqualified. Underqualified. Out of the job market too long. A threat to the pension plan, straining your health, inflexible, old-fashioned; you don't have, how shall we put it, the right image.

In other words, you're too old.

This society has a youth fetish, equating youth with attractiveness and attractiveness with competence, all of which works against a woman returning to the job market for the first time in years.

According to 1968 statistics, the unemployment rate for women 40 to 64 years old is more than one-third higher than the rate for men of the same age. And even that figure is deceptively low because it does not include the enormous number of women who became so discouraged that they simply gave up.

They are married women whose children have grown up, widows without dependents who are unable to collect Social Security until they are 60 years old, or divorcees who have been told to go out and get a job after 20 years at home, by judges trying to adapt to the women's movement. ("Any judge who says

that," says Tish Sommers, head of the National Organization for Women, Task Force on Older Women, "should just try going out to get a job. In drag, of course.")

Volunteer agencies welcome older women for their maturity. But paying jobs are something else altogether.

Deborah T. is 52. She had been a housewife for 13 years when her husband died. "Suddenly I found myself with all the responsibilities," she says. "It was frightening, a terrible feeling." There was no insurance. For six months Deborah and her son lived on the \$160 a month they collected from Social Security, as she began trying to make the transition to outside work.

Before her son was born, Deborah had held a supervisory job for 21 years. But now there was nothing remotely like that to be found. "They think someone over 40 is not employable," she says. "And they want recent experience. You have to settle for so much less."

She finally found work as a clerk-typist for a government agency. Because she was hired only part time, she has no medical coverage. "Over half

of us in there are over 40," she says. "It's a good thing we seem to be healthy."

According to the Age Discrimination in Employment Act of 1967, it is illegal for a company with 20 or more employees to discriminate in hiring or firing on the basis of age. That sounds relatively straightforward. And in some cases it is. If an older person is fired and then replaced by someone younger, the Department of Labor will generally step in and enforce the law. Or consider the following classified advertisement which appeared in the Oakland Tribune several weeks ago:

GAL FRIDAY for interesting job. Are you good at typing and math? Do you enjoy craft work? ... Give age, height, weight, education, interest, experience, and family status. Girl 25-40 preferred. Reply Box M8634219-7.

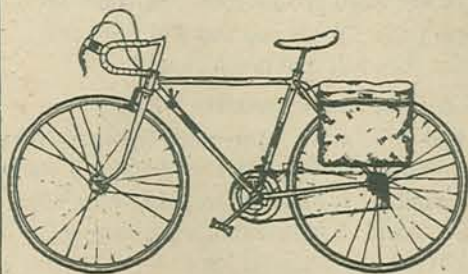
If Box M8634219-7 is a company of 20 employees or more, this ad is illegal. The newspaper that printed it is not in violation of the law—although John Almerico, area chief of the Labor Department Wage and Hour Division (the bureau charged with investigating age discrimination), says, "We try



Milo Smith, left, of Oakland's Jobs for Older Women Action Project, interviewing job seeker.

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to get the papers not to accept ads like that." But the rules are clear for the companies themselves: they are not allowed to make age, or sex, an arbitrary factor in their hiring policies.

Unfortunately, this kind of discrimination is rarely easy to prove. Very few employers are going to announce to your face that they're turning you down because they don't like women over 40. Robert Smith, head of the Snelling and Snelling Employment Agency, says, "Employers will sometimes call out for certain specifications. And then when we send out a woman of 50 who's terrifically qualified, they call us back and say well, we've changed our needs a little."

They do so for several reasons. Sometimes it's as simple as wanting a female employee to be young and decorative; but more often, employers demand recent work experience. And that effectively eliminates all the women whose recent work has been raising a family.

They're just afraid to take a chance on an older person who hasn't worked for a while," says Smith. "Sometimes companies imagine that they have special health problems and most women in their fifties are a little out of it technologically. As a rule their skills just aren't as good as some of these youngsters they're competing with. And the young people will sometimes work for less—you can't call it discriminating against a person if you can get somebody else for less money."

Susan L. is 44, married, and an airline stewardess. She spent eight years without working after she became pregnant and was forced to resign. Now she is a rehired one of a large group of stewardesses who successfully sued their airline, charging that the pregnancy firings had been illegal.

"They call us 'retreads,'" Susan says. "And they watch you on every trip. You can't be anonymous—you're older, and you stick out like a sore thumb."

"Any girl in that job is expected to look youthful. They would never have hired us back if they hadn't been forced to by law. You look so out of place being wrinkled and baggy-eyed. . . . Passengers don't like old women, what they call 'top sergeants.' Who wants to be labeled 'the sarge'?"

"At first," says Tish Sommers, "most of us don't recognize age discrimination when it hits us. We just don't want to admit that we're getting old. Then, after we've been turned down a few times, we begin to think we're useless, and soon that's the way

Where to report age or sex discrimination

DEPARTMENT OF LABOR WAGE AND HOUR DIVISION, SF Area Office
409 Phelan Bldg., 760 Market St., SF 94102, 556-6815.

Investigates all claims of age discrimination. Call or write in, and the agency will send you a form to complete.

EQUAL EMPLOYMENT OPPORTUNITY COMMISSION
1390 Market St., Suite 325, SF 94102, 556-0260. Investigates claims of sex discrimination. Again, call or write in with your complaint.

NATIONAL LABOR RELATIONS BOARD
450 Golden Gate, SF 94102, 556-3197. Will intervene if your union fails to represent you properly, or if your employer is threatening reprisals for any organizing activity. Call or write in.

STATE FAIR EMPLOYMENT PRACTICE COMMISSION
455 Golden Gate, Room 1193. Mailing address: P.O. Box 603, SF 94101, 557-2005. Investigates both sex and age discrimination. Call in to request a complaint form, or (faster) file your complaint in person.

EQUAL RIGHTS ADVOCATES, INC.
433 Turk St., SF 94102, 441-2618. Not an investigative agency, but they can help you figure out what kind of claim you have and refer you accordingly. Call first.

DEPARTMENT OF LABOR WOMEN'S BUREAU
450 Golden Gate, SF 94102. An information and referral center. Will send on request publications on women in the labor force, training, child care services, etc.

JOBS FOR OLDER WOMEN ACTION PROJECT
1941 High St., Oakl. 94601, 533-3800. Information, referrals, publicity work and moral support. □

we become. Another self-fulfilling prophecy."

Milo Smith, who runs a center in Oakland called Jobs for Older Women, agrees: "They really believe after a while that they're not worth a damn. A lot of the women that come to me I wouldn't hire for dogcatcher, either."

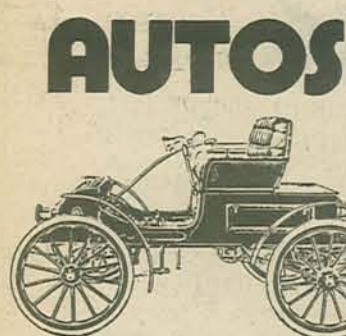
"The women who come in here are generally women alone," Ms. Smith explains. "They're divorced, or widowed, and they've used up their insurance and fallen between the cracks of all the social agencies. Most have gotten rid of cars, personal jewelry, anything they could sell, while they were job searching." Most of the center's effort is concentrated on what Smith calls "preventive and creative aging"—dispelling the myths about growing older.

The kind of discrimination that older women face is illegal, and there are government agencies whose sole purpose is to enforce the law. Some ways you can help:

During job interviews, be aware of the subtle techniques that some employers use to discourage older women. Are they exaggerating the amount of physical exertion required? Over-emphasizing the possibility of night hours? (They're no harder on you than they are on younger workers.) Hinting that they'd like to hire you, but the pension plan won't allow it?

Report discriminatory employers—whether or not you are the victim. The Wage and Hour Division of the Department of Labor handles age discrimination, and the Equal Employment Opportunity Commission investigates sex discrimination. Go to both agencies if you can't decide which factor was more important—and for women over 40, it is often an inseparable combination of the two. They will also check into suspicious newspaper ads if you send in a copy of the ad with the date and the name of the newspaper.

Be vocal. To break the pattern of discriminatory hiring, the Jobs for Older Women project has demanded investigations into the job situation, public hearings and large-scale lawsuits rather than case-by-case conciliation. And they are calling for some dramatically restructured priorities for all of us. At the center, there is a poster tacked to the wall with black and white photographs of women's faces. "I am the way I am," it says. "I look the way I look. I am my age." ■



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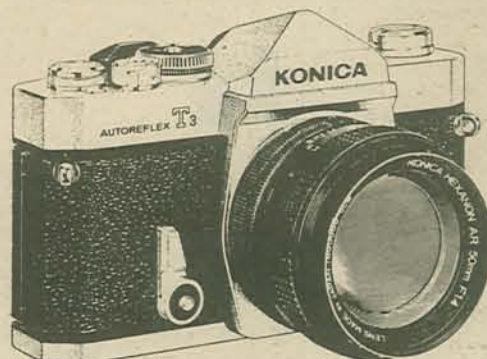
Mr. James C. H. Warren, Real Estate Broker with Trend Properties in San Jose has spent only \$15 (plus routine service) for repairs in 50,000 miles of hard-driving during which time he averaged 19.876 miles per gallon. The original tires lasted for 44,908 miles. Mr. Warren says, "The more miles I drive my Rx3 Mazda the better it runs."

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5 <p>PHILIPPINE FOLK DANCES and film on the cultural history of the Philippines open a children's program, 10:30 am, Foothill College Theatre, El Monte Rd./Int. 280, Los Altos Hill, 50¢.</p> <p>► ASIAN-AMERICAN Community Alliance of Berkeley 4th Annual Autumn Festival, with dances, Gung-Fu demonstration, fashion show, arts and crafts and food, 11 am to 6 pm, Jefferson Elementary School, 1400 Ada, Berk.</p> <p>REVELLERS STEEL BAND, Kwaku Daddy (Ghanaian Drummer), Wajumbe Dancers and others in benefit concert presented by United Projects, partial proceeds for Afro-American Historical Society, 8:30 pm, Palace of Fine Arts Theatre, 3301 Lyon, 864-1010, \$5-\$3.</p> <p>► THE CURIOUS MR. CONNER (Bruce), best known for his films, is having 20 years of his drawings exhibited at the de Young Museum, through Jan. 5, GG Park.</p> <p>► GAY MEN AT WORK, a gathering to discuss job experiences, sponsored by Oakland Gay Men's Political Action Group, noon to 4 pm, Bishop's Coffee House, Harrison/14th St., Oakl., 654-1578.</p> <p>CAN A WOMAN find happiness as a BART director? Meet four women running for the board as well as March Fong, candidate for secretary of state; Leona Egeland, candidate for Assembly District 24; candidates for EBMUD and AC Transit boards; and Janet Hayes, candidate for mayor of San Jose; brunch sponsored by various women's political caucuses. The ubiquitous Ms. Steinem will also be present, 10 am, Sky Room, Holiday Inn, Emeryville, 841-8780/653-3073, \$6.</p>	6 <p>► "CHICKEN MADE OF RAGS," musical for children and adults, 2 pm, The Cannery.</p> <p>CRISPY CHICKEN SALAD and Cold Cucumber Crepes are dishes featured in a presentation of classic cuisines by Cecilia Chiang of the Mandarin Restaurant and Simone Beck, J. Child's collaborator, noon, Palace of Fine Arts, 3301 Lyon, 956-5293, \$5.50-\$3.50.</p> <p>► CONSCIOUSNESS-RAISING Groups, an orientation series, 7:30 pm, for four weeks, after which on-going groups will be formed based on age, interests, etc., Berkeley Women's Center, 2112 Channing, Berk., 548-4343.</p> <p>A SISTER ACT with Joan Baez and Mimi Farina, 2 pm, Frost Amphitheatre, Stanford Univ., 497-4331, \$3.50.</p> <p>"WINE, WOMEN AND SONG," a benefit for Women's Action, with Gloria Steinem, Malvina Reynolds, Rosalie Sorrels and Lois Ann Thomas, 6:30-10 pm, Oakland Museum, 1000 Oak, 533-3200, \$10/\$25 sponsor.</p> <p>EARL "FATHA" HINES, grand old jazz pianist in a solo concert which will include personal reminiscences of Louis Armstrong, Fats Waller and Charlie Parker, 7:30 pm, Foothill College Theatre, 12345 El Monte Rd., Los Altos, 948-8590 ext. 525, \$3.50/\$2.50 srs.</p>	7 <p>DON'T GET SICK in America, a course primarily for health care workers, is one of many offered by the Liberation School in its new term; other courses include Women, the Economy and the Family; the School System; Marxism for Beginners; etc., 2323 Market, 863-1945. \$20 per course if you can afford it, \$10 if you can't, no one turned away.</p> <p>MONSTER POETRY READING with local luminaries A. Ginsberg, R. Duncan, M. McClure, G. Snyder, Diane di Prima, Joanne Kyger and Anne Waldman, one of many events in the Dharma Festival, 8:30 pm, Veterans' Auditorium, Van Ness/McAllister, 525-5157/524-5673, \$3.</p> <p>DAUGHTERS OF BILITIS rap, an introduction to the organization, 7:30 pm, 1005 Market, 861-8689, \$1/50¢ members.</p> <p>"HARVEST WAKE" benefit sale for the Women's History Research Center, pioneer archive of the women's movement, closing shop and forced to sell its collection; sale includes office furniture and supplies, runs through Oct. 20, 1441 Franklin, Oakl., call 836-4531 for information or to donate goods for sale.</p> <p>► RHODA LANDS A JOB, after several weeks of unemployment, at a publishing company no less. Will she stay on her diet? Will she marry Joe? Tune in to the adventures of Mary Tyler Moore's former sidekick and her sister Brenda, 9:30 to 10 pm, Channel 5.</p> <p>► "FIRST FIFTY YEARS of Radio," a six-part special (through Oct. 14) featuring famous voices and excerpts from all the great old shows, 10 to 11 pm, KSFO, 560 AM.</p>	8 <p>DREAM ON, lecture on Zen, dream analysis and Jungian psychology, sponsored by the Jung-Tolkien Society, 7 pm, Metaphysical Center, 420 Sutter, \$2.</p> <p>SOUNDS OF THE CITY, Winterland's weekly Tuesdays, with Alice Stuart, Clover and Steamin' Freeman, a good way to see your local faves pretty cheaply, 8 pm, Steiner/Post, 788-2828, \$2 adv./\$2.50 door.</p> <p>► OLD PHOTOS in an exhibition spanning the history of photography from its beginnings to 1915, 11 am to 6 (Tues.-Sun.), Thackrey and Robertson, 2266 Union, 567-4842.</p> <p>► SELF-HELP for pregnant women, a series of six workshops sponsored by the Women's Health Center, 7 pm, 3789 24th St., 282-6999 betw. 1 and 4 pm.</p> <p>► "TILLIE'S Punctured Romance," a little Chaplin to brighten your lunch hour, noon, Lurie Room, Main Library, Civic Center.</p> <p>SUSAN SONTAG'S feature-length film on Israel, "Promised Lands," an unconventional documentary by the formidable author, critic and filmmaker, 8 pm, Veteran's Auditorium, Van Ness/McAllister, \$1.50.</p>	9 <p>► TRANSCENDENTAL Meditation, introductory lecture, presented by the International Meditation Society, 1 and 8 pm, 2716 Derby, Berk.</p> <p>FUTURE ASPECTS of Women's Liberation as seen by Gloria Steinem, 8 pm, Gym, College of Marin, Kentfield, 454-0877, \$2.50.</p> <p>LONG WINTER NIGHTS ahead, stock up on reading material at the Library's fiction book sale, hardcovers 30¢ each, 4/\$1, paperbacks 15¢ each, 10/\$1, 9 am to 7 pm, Main Library, Civic Center.</p> <p>► GAY FILMS, some serious, some campy, presented by the Gay Students' Coalition, live music and refreshments too, 7:30 pm, Fellowship Church, 2041 Larkin.</p> <p>COMMANDER CODY and the Lost Planet Airmen, the all-time boogie band, can be found at the Boarding House (through Oct. 12), 960 Bush, 441-7337, 25¢.</p> <p>ELECTRONIC COMPOSER Bob Davis reveals his brainwaves in a discussion and performance of his works for tape; David Cann, violinist, will assist, 8 pm, Exploratorium, 3601 Lyon, 563-7337, 25¢.</p>	10 <p>► NICHTERLEIN the gifted forth at 1 or thereabouts 4330.</p> <p>"THE CHINESE means the come out super 8, maker hi 8:30 pm Chestnut</p> <p>BLONDE Mr. Chas tunes as you can the Ord</p> <p>EXPERIMENT theatre, Chogyam and per Theatre O Craig Sm Ballroom</p> <p>► "FRENZY" and one ing intrus world, 7 Forum, 1</p> <p>► CAKEWALK popular fi strated by bration o Workshop the histor pm, Lurie Civic Cen</p> <p>BARRY M hurns and Sleeping Rd., Fair</p>
12 <p>MUSICAL DAYDREAM for children, "Dreamsicali," presented by the Pyramus and Thisby Co., 11 am, Live Oak Park Theatre, Shattuck/Berryman, Berk., \$1.50/\$1 children.</p> <p>LATE BARD, Shakespeare's "Cymbeline," presented by Birnam Wood, 8 pm, Intersection, 756 Union, \$2.50/\$1.50 student (also Oct. 11, 19, 26).</p> <p>TALKING BIRDS, teach them how, as well as the care of guinea pigs, hamsters and rabbits, one of the programs in a month-long pet care festival sponsored by the SF Zoological Society, 10:30 am to 12:30 pm, Shoong Auditorium, Children's Zoo, 35¢ adults/25¢ children.</p> <p>MINELLI AND MOTOWN in a great double feature, "Cabaret" and "Lady Sings the Blues," 7 pm and 9:30 pm, Wheeler Aud., UC Berk., 642-7477, \$2.50/\$2 student.</p> <p>SWING HIGH Sweet Chariot, a funky female r&b quartet, at the Wild Side West, (also Fri. and Sun.), 720 Broadway, 391-0460, \$1.50.</p>	13 <p>BREAKAWAY, school for women, offering classes in plumbing, massage, movement and dance to name a few, fall registration, 3-4:30 pm, Unitas, 2700 Bancroft Way, Berk., 525-1904/526-7223, \$3 for first class, \$2 for each additional class.</p> <p>ZOO BLUEGRASS, with Simon and Tewie, fiddle and guitar duo playing from 1-3 pm at the Zoo Terrace Cafe, 48th Ave./Sloat, zoo admission is 50¢ ages 16-64, all others free (no extra charge for music).</p> <p>PSYCHOLOGICAL THRILLS in Emlyn Williams' "Night Must Fall," suspense drama about a psychopath, presented by the Eureka Theatre, 7:30 pm, Market/16th St., 863-9026/863-7133, \$2 (also Fri.-Sat., 8 pm).</p> <p>HAMPTON HAWES TRIO and its new music, 4:30 pm, informal meeting to talk with HH about his new autobiography and music, 2 pm, Bach Dancing and Dynamite Society, off Hwy. 1, betw. Magellan and Medio, Half Moon Bay, 726-4143, \$2.50/little persons free, buffet dinner available.</p> <p>► METAL ARTS GUILD exhibition opens, reception and reading 2 to 4 pm, regular hours through Nov. 10, 1 to 4 pm, Sun.-Thurs., Kennedy Art Gallery, Holy Names College, 3500 Mountain Blvd., Oakl.</p> <p>"SMALL WORLD," first in a series of Audubon Society Sun. night wildlife films, this one on insects, 7:30 pm, Olney Hall, College of Marin, Kentfield, 435-2508, \$2/\$1.50 srs./\$1 students/50¢ under 16.</p>	14 <p>► MEET THE NATIVES, California's native plants, in a walking tour sponsored by SF Community College, 12 to 3 pm, Strybing Arboretum information booth, 9th/Lincoln (meet in Library in case of rain), 626-0996.</p> <p>APPALACHIA, documents of community life and struggle, including films on strip mining, "Nature's Ways," and others, 7 and 9:30 pm, Pacific Film Archive, University Art Museum, Durant/College, Berk., 642-1124.</p> <p>COMING OUT, a rap for new gay women, Daughters of Bilitis, 7:30 pm, 1005 Market, 861-8689.</p> <p>EAR-BENDING, the space rock of Light Year, 9 pm, Keystone Korner, 750 Vallejo, 781-0697, \$2.</p> <p>POETRY READING by Paul Mariah, 8:30 pm, La Salamandre, 2516 Telegraph, Berk., 75¢.</p> <p>THE MIDDLE CLASSES muck up in two films by the extraordinary M. Chabrol and Luis Bunuel, "Wedding in Blood," with Stephane Audran and Michel Piccoli, and "The Discreet Charm of the Bourgeoisie," with Delphine Seyrig, last two days, Surf Theatre, 46th/Irving, 664-6300.</p>	15 <p>WHOSE FAULT, lectures on such San Andreas questions as earthquake prediction and control and minimizing earthquake hazards, by members of the US Geological Survey, 7-10 pm, every Tues. through Oct. 29, Syntex Lecture Hall, 3401 Hillview, Palo Alto, 948-8590, ext. 521, or 257-5550, ext. 521, for registration info., \$5.</p> <p>► "HOMEBORN BABY," a film on natural childbirth, 7:30 pm, Richmond Branch Library, 351 9th Ave.</p> <p>► ESKIMO ART, an illustrated lecture by Dr. Don De Nevi, sponsored by the Anthropology Museum, 7:30 pm, Merritt College Student Center, 12500 Campus Drive, Oakl.</p> <p>► NINE NIGHTS of Indian music and dance dedicated to Saraswati, the Goddess of Learning, and the fight in which the Goddess Durga destroys the buffalo demon, Mahisha, starting with a concert of South Indian vocal music, 8 pm, 2640 College, Berk., 548-7777.</p> <p>SHADOW THEATRE of Malaysia, featuring the Dalang Hamzah, puppeteer and narrator, reputedly the best representative of the art form, 4 pm and 8 pm, Zellerbach Playhouse, UC Berk., 625-2561, \$3.50/\$2.50 student (aft.), \$4/\$3 student (eve.).</p> <p>► "PATHER PANCHALI," first part of the Apu trilogy by famed Indian filmmaker Satyajit Ray, 7:30 pm, Bldg. F, College of Alameda, 555 Atlantic Ave.</p> <p>CHAMBER MUSIC concert with soprano, baritone, flute, cello, piano, 8 pm, Community Music Center, 544 Capp, 647-6015, min. donation 50¢.</p>	16 <p>PLUG IN to an electronic music and light show concert, "Zavijava," with special visual effects developed by the staff of the Minolta Planetarium, 7:30 and 9 pm, De Anza College, Stevens Creek/Stelling Rd., Cupertino, \$2.</p> <p>WOMEN'S PAGES in American Newspapers, Beverly Stephen, Chronicle reporter, will discuss the changes they have gone through, tracing the history since 1840, 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50.</p> <p>► "SWAMP WATER" (Renoir goes to Hollywood and takes his cameras to Georgia) and "The Southerner," rarely shown examples of one of the greatest moviemakers ever, noon, McKenna Theatre, School of Creative Arts, SF State, 1600 Holloway, 489-1629.</p> <p>GREEK, BALKAN, ISRAELI dancing, no prior experience or partner needed, 8 pm, SF Jewish Community Center, 3200 California, \$1.50/\$1 members.</p> <p>EXOTIC DANGER with Garbo and Harlow in "Mata Hari" and "China Seas," also featuring Lionel Barrymore, Wallace Beery and Rosalind Russell, Gateway Cinema, Jackson/Battery, GA 1-3353.</p> <p>► CHANTING, Conversation and Music with the Mantric Sun Mountain Band, 7 pm, Gallery Lounge, SF State, 1600 Holloway.</p> <p>► SHINING BRIGHT, John Shine and the Moons, an engaging trio of guitar, electric violin and bass, playing their own tunes and a score of oldies and newies, 9 pm on, Alameda Winery, 928 Shorepoint Court (nr. the South Shore Beach & Tennis Club), 521-9221.</p>	17 <p>► THREE V Merriam Lechitt SF State 2227.</p> <p>HEAVY L in one o Wild On vin: "Th complete Sat., Cer Larkin, 7</p> <p>WOMEN worksho Commit and Jus will spe St., San</p> <p>LAST CH and the position piano, t before 1 pear to Berk., 8 students</p> <p>"THE SO the Anc Crocker on rece music, 7 Science, 75¢ stud</p> <p>"WAY OU Ollie att mise to a some L Hoosego 7:00 and UC Berk</p>



Calendar

By Ellin Extra. ▶ Indicates no admission charge. Deadline for the next calendar is Thursday, October 10.

October 5 through 20

Thursday

Friday

11

ERN and the Nocturns, and guitarist-composer holds Mooney's Irish Pub, 9 pm abouts, 1525 Grant, 982-

CHILDREN of the Golden the first synch/sound (that the lips move and words (t) feature ever made in presented by the film-mimself, Lenny Lipton, SF Art Institute, 800 t, 332-1514, \$1.50.

SOUL, the extraordinary s. Hickox playing his own well as almost any other think of, 9:30 pm - 1 am, nary, 40th/Manila, Oakl.

MENTAL BUDDHIST "Prajna," written by n Trungpa, Rinpoche, rmed by the Mudra Group; also mime dancer ith, 8:30 pm, Pauley n, UC Berk., \$2.50.

Y," Hitchcock's latest of his best, with tantaliz- sions from the culinary pm; Laney College 0th/Fallon, Oakl.

ALK and other dances from 1900-1922, demon- y Leni Sloan of the Cele- f Life Theatre-Dance d, as part of her series on y of American Dance, 7 e Room, Main Library, ater.

MELTON: of "Fish" fame d strums with friends at Lady Cafe, 58 Bolinas rfax, 456-2044, 75¢.

DEAR "LANDLORD from the Stars," a new planetarium program about UFOs, 7:30 and 9 pm (also Sat. 11 am), Foothill College, El Monte Rd./Int. 280, Los Altos Hills, \$1/75¢ srs./50¢ children.

RADAR LOVERS—Golden Earring, the Dutch band, and Joe Cocker, the indefatigable rocker, this weekend's Winterland attraction, 8 pm, Post/Steiner, 788-2828, \$5 adv./\$6 door.

►CHINESE-AMERICAN Youth Orchestra is featured in a concert sponsored by the SF Symphony Orchestra's in-school program, playing Schubert and R. Vaughan Williams, 8 pm, Notre Dame des Victoires Auditorium, 659 Pine.

KATHARINE THE GREAT Hepburn in her fine performance as Amanda in the television production of "The Glass Menagerie," 7:30 pm, Museum of Art, Van Ness/McAllister, \$1.50.

JUSTICE VS. LAW in Sophocles' drama "Antigone," staged in the style and manners of 1918 and presented by the Actors Ensemble of Berkeley, 8:30 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 526-5760, \$2.25/\$1.25 students (also Oct. 12, 18-19, 24-26).

►CENTER-WARMING for the new Berkeley Women's Center, refreshments and entertainment, bring any plants, posters, small furnishings or other donations, 8 pm, 2112 Channing Way, Berk., 548-4343.

18

WOMEN POETS, Eve Lyn Hejinian, Ruth er, 12:30 pm, HLL 135, 1600 Holloway, 469-

WEATHER, it's Marlon f his early classics, "The e," also starring Lee Mar- e Big Heat" by Fritz Lang es the double bill, through into Cedar Cinema, Cedar/ 776-8300.

IN PRISON, a prison pp sponsored by the tee for Prisoner Humanity tice, women ex-prisoners ak, 7:30 pm, 1414 Fourth Rafael, 454-5700.

ANCE to hear Art Lande Rubisa Patrol, jazz com- is and improvisations for trumpet, drums, bass, hey take off on a Euro- ur, 8:30 pm, 1750 Arch, 41-0232, \$2.50/\$2 s.

OUND OF MUSIC from ient Near East," Richard and Ann Kilmer lecture nt discoveries on ancient 7:30 pm, Lawrence Hall of UC Berk., 642-5132, \$1/ dents & srs.

UT WEST," Stan and empt to fulfill their pro- a dying prospector in & H gold; also "The w" and "Helpmates," d 9:30 pm, Dwinelle Hall, ., \$1.25.

A LITTLE NIGHT MUSIC in a Candlelight Concert by Ortiz Walton and Mel Graves, string bass duo playing their own compositions as well as works of Handel, Bartok and Telemann, 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

IMMEDIATE RELEASE is the SF Comedy Scene's official newsletter, and they perform at 9:30 pm, Intersection Coffee House, 756 Union, 397-6061, \$1/50¢ children.

GODARD, vintage '68, "Le Gai Savoir," with J.-P. Leaud and Juliette Bertho, 7:30 and 9:30 pm; "A Film Like the Others," 11:30 pm (\$1 this showing only), Pacific Film Archive, University Art Museum, Durant/College, Berk., 642-1124.

►JAZZ IMPROVISATIONS by Brujeria, a sextet which performs its own compositions, 7:30 pm, Lurie Room, Main Library, Civic Center.

THE DIVINE SARAH Vaughn at the Great American Music Hall, 859 O'Farrell, 885-0750 (Sat. also).

FEMINIST FILM FESTIVAL to benefit San Mateo Women Against Rape, "Joyce at 34," "Schmeerguntz" and "Janey's Janey" will be shown, 8 pm, Choral Room, College of San Mateo, 1700 W. Hillsdale Blvd., 574-6161, \$2.



"San Francisco Good Times," opening Oct. 9 at the Richelieu Theatre, documents the wonderful, wacky San Francisco underground, 1968-1972, as seen by the Good Times newspaper staff. Featured are music mogul Bill Graham, petulantly posed at upper left, since-fallen guru Tim Leary at near left, "Whostar" Peter Townshend and many blue meanies. A Lenny Bruce short fills the bill.

Free for All

CELEBRATE COLUMBUS DAY with the following festivities: Softball Game, North Beach All-Stars vs. Italian Old-Time Greats, Oct. 4, 7:30 pm, North Beach Playground, Powell/Lombard; Bocce Ball Tournament, Oct. 5, 1 pm, Aquatic Park Courts, Van Ness/Northpoint; 38th Annual Blessing of the Fishing Fleet, procession of the Holy Mother of Light, borne on a flower-decked float, forms Oct. 6, 2 pm, in front of Saint Peter and Paul's Church, Washington Sq., proceeds to Fisherman's Wharf for ceremonies; Children's art contest, Oct. 8, 7:30 pm, Saint Peter and Paul's Church auditorium; Carnival with rides, booths, etc., Oct. 9-11, 3 to 10:30 pm, Oct. 12-13, noon to 11 pm, Washington Sq.; Bazaar, Oct. 9-11, 7 to 10:30 pm, Oct. 12-13, 1 to 11 pm, Saint Peter and Paul's Church; "Queen Isabella" crowned by Mayor Joe himself, Oct. 10, noon, City Hall Rotunda; The Parade starts at Civic Center, down Polk, east on O'Farrell, north on Grant, east on Bush, north on Kearny and Columbus to Washington Sq., Oct. 13, 1 pm (don't miss the B.G.'s own Anna Banana heading an entry of fabulous proportions).

"TARAVAL DISCOVERY DAYS," a street fair that covers the length of the Sunset, with prizes, crafts, etc., through Oct. 8, 10 am to 5 pm.

"THE STREETS OF NEW YORK," a photo-essay on New York ghettos by Rene Gelpi, through Oct. 19, Galeria de la Raza, 2851 24th St., 826-8009.

HIS FORMER GIRLFRIEND drives a cab and lives in a women's commune; such are the fortunes of Felix, a returned Vietnam Vet, as presented by the National Sidewalk Theatre in "Ever Since Felix Moved to New Zealand: An Epic Saga of War-Time Intrigue," Oct. 5, 2:30 pm, behind the de Young Museum, GG Park; Oct. 6, 2 pm, Precita Park, Folsom/Precita.

PRE-PIPELINE ARTIFACTS by Alaskan native peoples, an exhibit prepared by Alaska State Museum and Merritt College Anthropology Museum, through Dec. 2, Merritt College Admin Bldg., 12500 Campus Dr., Oakl.

DEJEUNER SUR L'HERBE, or picnic on the grass (bring your own), to celebrate the 50th Anniversary of the California Palace of the Legion of Honor, Oct. 6, 10 am to 5 pm with performers scheduled from noon to 3 pm, Lincoln Park.

PUBLIC SCULPTURE in an Urban Environment, outdoor pieces for the museum and city, an open reception with maps of the locations and a catalog of the works, Oct. 12, 4 to 7 pm, Oakland Museum, 10th/Oak.

TIE-DYE WORKSHOP, Oct. 12, 9 am to 4 pm, East Oakland Development Center, 8709 E. 14 St., call 632-5432 for info on materials.

ALL DAY LONG MEDITATION, Nynthun, with talk by Bill Kwong at 4 pm, sponsored by the dharma festival, Oct. 6, 9 am to 7 pm, SF Community Theatre, UC Extension, Haight/Buchanan.

KEMPO KARATE DEMONSTRATION, with Diane Goodspeed, Oct. 12, 3 pm, Potrero Branch Library, 1616 20th St.

CAMILLA HALL ART EXHIBIT, collection of poetry and drawings, 1970-1972, put together by friends of the artist, Oct. 13-20, 9 am to 10 pm, Newman Hall Art Gallery, College/Dwight, Berk. See page 14 for a preview.

HALLOWEEN IS COMING, mask-making for school age children, Oct. 18, 3:30 pm, North Berkeley Branch Library, Hopkins/Alameda, Berk., 644-6850.

Weekend Events

OCTOBER 4-6

NO WINE but lots of fine entertainment and wares at the Grape Festival, fund-raising fair for Sunny Hills Children's Services, raffles, magic, a female country band, ballet, food, etc., Oct. 6 from 10 am on, Civic Center, San Rafael, 50¢/under 14 free.

"MUMMENSCHANZ" is the word for the Swiss Mime Mask Theatre, which has taken the classical form and developed it into a new and unconventional program, Fri.-Sat., 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$5.50-\$3.50/\$4.50-\$2 student.

THE SOUTH RISES with the legendary Preservation Hall Jazz Band, featuring Billie Pierce, one of the finest and funkiest blueswomen, on piano and vocals, Oct. 6, 2 pm, Hearst Greek Theatre, UC Berk., \$4/\$3 students and youth.

WOMEN'S PRISON LEGAL EDUCATION Project is sponsoring a benefit to raise money for workshops and cultural programs at C.I.W., featuring the music of Betty Kaplowitz and the poetry of Pat Parker, Oct. 6, 8 pm, Full Moon Coffeehouse, 18th/Eureka, 282-3094, women only.

"FESTIVAL DE JAZZ," featuring Mike Nock and the New Fourth Way, Woody Shaw and Michael White, Oct. 4; Bobby Hutcherson, Eddie Henderson and Infinite Sound, Oct. 5; 8 pm, Teleport Lounge, 2455 Telegraph, Berk., 848-9613, \$3 (pillows and blankets suggested).

CAT LOVERS will welcome the SF Cat Fanciers Show, Fri.-Sat., 10 am to 6 pm, Hall of Flowers, Lincoln Way/9th Ave., GG Park, \$1.50/75¢ srs./50¢ children.

LATIN JAZZ by Martin Fierro and his band of gypsies, Sat.-Sun., 3 pm, Little Theatre, Palace of the Legion of Honor, Lincoln Park, by donation.

OCTOBER 11-13

A HARLEM BARBERSHOP is the setting for "Ceremonies in Dark Old Men," by Lonne Elder III, opening production in Oakland Ensemble Theatre's 74-75 season, Fri.-Sat., 8:30 pm; Sun., 2:30 pm; 660 13th St., Oakl., 832-8030, \$3.50/\$2.50 students & srs./\$1.50 children.

ETTA JAMES rocks on, Sat.-Sun., 9 and 11:30 pm, Great American Music Hall, 859 O'Farrell, 885-0750.

"ELDER AND YOUNGER," brothers John and Michael Lewis playing original compositions on electric bass, cello, electric and acoustic guitars, Oct. 11, 8 pm, Community Music Center, 544 Capp, 647-6015, 50¢ min.

►TAKING OFF, one of SF's natural wonders, the Mime Troupe, in "The Great Air Robbery," Oct. 11, noon, Front Lawn, Main Library, Civic Center.

TAKE OUT SOME INSURANCE on me, baby, it's Fred MacMurray, Barbara Stanwyck and Edward G. Robinson in the great Forties classic "Double Indemnity," along with Laurel and Hardy short, "Another Fine Mess," Fri. 8 pm, Sat. 2:30 pm, Oakland Museum, 10th/Oak, \$1.50/\$1 srs.

OCTOBER 18-20

TRINIDAD TRIPOLI STEEL BAND and the Treniers bring the music of the West Indies to the Alameda County Fairgrounds, Sat. 8:30 pm, 4:30 pm, \$4 adv./\$5 door.

ART ON MARS? Combination concert and art show by Beth Anderson and other artists including Sybil Glebow and Margaret Fisher, shown in the day-to-day environment of the artist, defined as art which seeks to transcend earthly social and political conventions, Oct. 19, 8 pm, 991 39th St., Oakl., 654-1378.

WALK THROUGH CHINATOWN sponsored by the Chinese Culture Foundation, for children and adults, every Sat., 2 pm, 750 Kearny, 986-1822, \$2.50/\$1.25 children.

VIEWPOINTS OF LIFE through sounds of jazz with the Hadley Calliman Quintet, Sat.-Sun., 3 pm, Little Theatre, Palace of the Legion of Honor, Lincoln Park, 558-3598, by donation.

FINGER PICKIN' GOOD, it's Doc Watson, his son Merle and local yokels High Country, Fri., 8 pm, Berkeley Community Theatre, Allston/Grove, \$4-\$5 and with John Fahey, Sat., 7:30 and 10 pm, Memorial Auditorium, Stanford University, 497-4331, \$3.50.

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HOT SHOTS

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Cover. Sly Stone 1. The Band 2. Phil, Don Everly 3. J. D. Souther 4. Seals and Crofts 5. Blood, Sweat and Tears 6. Montrose 7. Mick Jagger 8. Focus 9. Andy Warhol 10. Helen Reddy 11. Claudia Lennear 12. Mott the Hoople 13. Cheyenne 14, 15. Rolling Stones 16. Barry White 17. Keith Richard 18. John Lee Hooker 19. Vassar Clements 20. Ira Friedlander 21. Frank Zappa 22. Stevie Wonder 23. Miles Davis 24. Patti Smith, Robert Mapplethorpe 25. James Taylor 26. Roger McGuinn 27. Bill Withers 28. Isaac Hayes 29. Bobby Womack 30. Ike, Tina Turner 31. Sonny Terry, Brownie McGhee 32. B. B. King 33. Furry Lewis 34. Mike Bloomfield 35. John Mayall 36. Buffy Sainte-Marie 37. Zolar X 38. Lynda Hoxit, Al Kooper 39. Lynda Hoxit 40. Lori Lieberman 41. Roy Wood 42. Tim Buckley 43. Sami Jo 44. Todd Rundgren 45. Leo Kottke 46. Denny Doherty 47. Edgar Winter 48. Brewer and Shipley 49. Sam and Dave 50, 51. Steve Martin 52. Roger Calloway 53. Johnny Winter and friends 54. The Monkees 55. Pointer Sisters 56. Bloodstone 57. Sha Na Na 58. Graham Central Station 59. Sleepy John Estes 60. Bob Hite 61. Alice Cooper 62. Buck Wilkin 63. Claudine Longet 64. Richard Perry, Andy Williams 65. Randy Newman 66. Jim Crosswaite 67. Dan Hicks 68. Pete Seeger 69. Doc Watson 70. George Gerdes 71. Cass, Owen Elliot, George Caldwell 72. Susan, Ry Cooder 73. Albert Brooks, Linda Ronstadt 74. Lynda, Eric, Harvey Mandel 75. Kathy, Sly Stone 76. Michel, Viva 77. Chris, Tony Clayton DeMarco 78. Chris Darrow 79. Marjoe 80. Spencer Davis 81. David Carradine 82. Huey Newton 83. Steve Miller 84. Jackson Browne 85. Nitty Gritty Dirt Band 86. Cher 87. Grand Funk 88, 89. Carly Simon, James Taylor 90. Joni Mitchell



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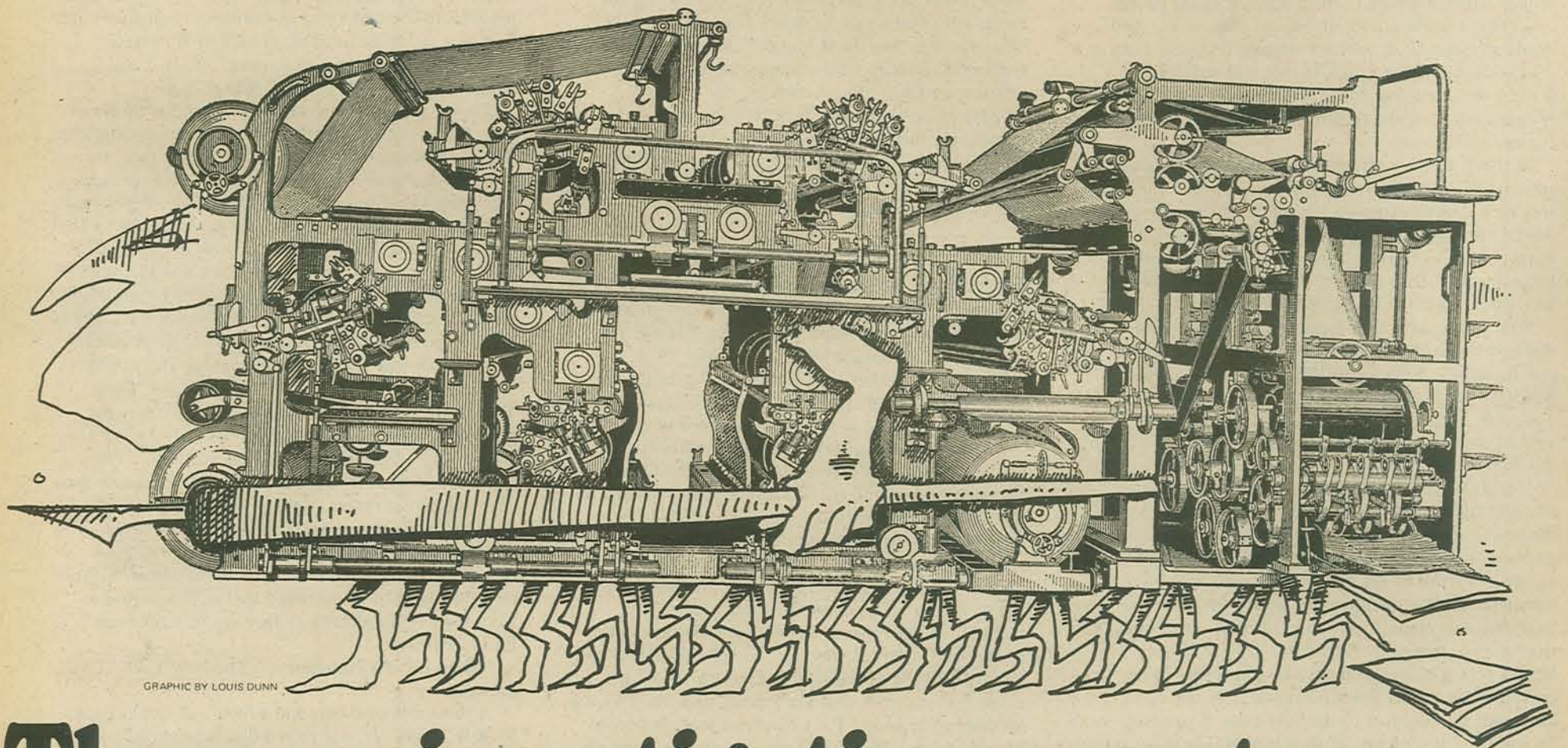
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Books & writers



The new investigative reporters... bringing Watergate back to city hall

By Bruce B. Bruggmann

Item: The other day I was talking to a crack investigative reporter, at work on one of the West's better newspapers, who lamented, "I spend half my time working on an investigative story and half my time fighting to get it into the paper. My paper doesn't want investigative reporting." I dare not use his name.

Item: William Norris, candidate for attorney general, mentioned at a recent press conference that an investor in GeoTek had, contrary to Atty. Gen. Younger's statements, come to Younger about the approaching scandal and asked Younger to investigate. If there were a Woodward and a Bernstein in California, Norris said, they would dig out that affidavit from the SEC and publish it. "Don't look at me," said a reporter in the front row, obviously bothered. Only the Wall Street Journal and the Guardian have been pressing the judge to open up the civil suit files that cloak Younger's involvement.

Item: No major investigative story on Alioto, until recently, started with the hometown Examiner and Chronicle. Look magazine broke the Mafia story. Wally Turner of the NY Times and Jeff Morgan and Gene Ayres of the Oakland Tribune broke the fee-splitting story. [MORE] magazine, the national journalism review, broke the story on Denny Walsh's three-month investigation of Alioto for the NY Times.

Item: Dick Nolan's column in the Examiner on the [MORE] story was killed by the paper's libel attorneys. He cannot even refer to Jimmy Fratianno, the Cosa Nostra executioner who surfaced at the Sunol golf course, or mention that Fratianno got five major loans from Alioto's bank in 1965 and figured heavily in both Look trials.

Item: The Examiner and Chronicle to this day haven't done solid, independent investigations of Alioto and published them.

Item: Morgan and Ayres are now largely working on rewrite at the Trib.

I could go on, but I'm sure the point is clear: there's a lot of talk and a lot of books on investigative reporting these days, but there isn't much stomach for it in the topside daily press out our way. Everybody is basking in the warm faraway glow of Watergate, but I know of no daily newspaper reporters doing any investigative reporting on the gut stories of the city: PG&E, Manhattanization, Alioto, the administration of criminal justice, PT&T, oil, the soft underbelly of the power structure, our communities of pain. Watergate has become the opiate of the media.

Let us remember the press never got into Watergate big during the 1972 campaign, despite all the hammering of McGovern and Mankiewicz, and the story itself was never investigated that thoroughly at the outset. Of 433 reporters based in Washington news bureaus with staffs of 10 or larger, "fewer than 15 were assigned full-time to Watergate—some for only two weeks," wrote Ben Bagdikian, former Washington Post national news editor, in the January 1973 edition of the Columbia Journalism Review. "It is possible that more man-hours of investigative journalism were put into the 1962 rumor that John F. Kennedy had been secretly married in 1947 than were assigned to investigate the Watergate affair." Looking back, the Watergate revelations were chillingly accidental.

Is it any wonder there isn't much Watergate-style investigative reporting at City Hall? Is there much doubt that Bruggmann's Law of Investigative Reporting is at work? Don't assign a reporter to an investigation. He might turn up a story.

In reconnoitering through the current crop of investigative reporting books, I have found two superb books that underscore the need to bring the reporting of Watergate back to every City Hall in the country.

One is a book by Jack Newfield, the Village Voice columnist in New York, titled "Cruel and Inhuman Justice," a collection of his investigative pieces on the criminal justice system and the power structure in New York. The other is a book by Chester Hartman, the noted advocacy planner, put out by the Glide Foundation in San Francisco, titled "Yerba Buena: Land Grab and Community Resistance in San Francisco."

Both books are in a crucial sense far more important than Bernstein and Woodward on Watergate, as good and important as that was, or the normal run of largely irrelevant Pulitzer prize winners. Newfield's reporting is personal and passionate, relevant to every city and hamlet with a cop, a judge and a jail. Hartman's reporting, tough and dispassionate, with the smack of the task force amassing great gobs of research, touches every city with a big urban renewal project or a big development.

No longer is there any excuse whatsoever for the local media anywhere in the country to avoid doing its own serious investigative reporting into their own administration of justice, their local power structure and their communities of privilege and pain. Here are the field manuals and the marching orders.

Newfield didn't stop with New York judicial corruption where the Knapp Commission and the press left off—with the working class stiff, the cop. He raises the trajectory of surveillance to the respectable and often responsible elite, the DA's, the judges, the lawyers and the Bar, the judicial system. He found the "10 worst judges" as viewed by the man in the dock, and he exposed the city's ferocious city marshal system, as seen by the people who are scavenged, evicted by the reps with badge and gun from Con Edison and Chase Manhattan.

The marshal system, he demonstrates in a mighty piece, is the microcosm of what is wrong with New York: "The excessive power of landlords, utilities and banks. The enduring venality of the clubhouse politicians. The lack of equal justice for poor people in the courts." In short, the guts of what investigative reporting ought to be documenting these days in American cities.

Hartman could use almost the same phrase in putting together facts and arguments behind the scandal of Yerba Buena: he details how big real estate (the Swigs, the Chamber giants, the big hotels), the utilities and banks in SPUR and the Blyth-Zellerbach Committee and big labor used public funds and urban renewal power to uproot a community for a downtown convention center. He details the clubhouse politicians at work (Alioto, Justin Herman, Walter Kaplan of the Emporium and Redevelopment). He details how a community of 6,000 elderly and poor people got a thin slice of justice only because they asserted their "right of turf" against the steamroller. More: he details how the high open-ended costs of Yerba Buena will, a la BART, be borne by the rest of the city. Still more: he details how the Examiner and Chronicle, instead of investigating the obvious political and financial shenanigans, are financially benefiting from the project and to this day do little more than retail Chamber of Commerce press releases.

Throughout, the Newfield/Hartman thesis is the effect of a structural pattern of corruption on "the fragile lives of ordinary citizens" in New York, San Francisco and all other American cities. Always, they show the gut issues are institutional and structural, not personal.

Mattie Troy may be fun to hang out with in Brooklyn and Meade Esposito may be earthy and amusing but, Newfield maintains, "The Democratic Party of

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Brooklyn is an instrument of vested economic interest, notably real estate and banking. It is not an instrument of tenants and poor people."

Hartman starts here with the Yerba Buena establishment and demonstrates how, in another version of the trickle-down theory, it put together a mammoth project without a vote of the people, without proper cost benefit studies, without financial controls. And, he makes quite clear, with an ongoing financial drain in the Candlestick Park tradition that will seriously deplete the municipal treasury, sharply increase property taxes and continue to drive the middle and lower classes from the city.

In short, the dispossessed from the Yerba Buena area and the other city taxpayers are in effect subsidizing their own destruction. A neat trick: which makes Alioto's tax rate bullying look like the jolly grandstand play it is. Hartman makes clear Alioto's operating principle: Save a penny on the tax rate now but let it go through the skylight on Yerba Buena.

Sure, this is advocacy reporting, but most good investigative reporting is advocacy from a point of view and, hopefully, from a public interest point of view. Newfield and Hartman are reporting not from the top down but from the bottom up, from the point of view of the guy at the bottom of the heap who lived on the third floor of the Milner Hotel on Fourth Street.

It is also investigative reporting on behalf of what I consider the truth of the matter, which is to tell how the power structure works and expose the people who push other people around on these issues. Nobody is against the truth or the little guy on principle, but Newfield and Hartman demonstrate in 96 garamond bold why this doesn't make the Examiner or Chronicle front pages. It quickly rattles the gizzards of the biggest power blocs and institutions in town. Moreover, it relies not on the official source or the easy leak from a prosecutor or the beat man "protecting his sources," but on lots of shoe leather, elbow grease and independent, sustained investigation over a long period of time.

Be fair to Ben Swig, be fair to the Chamber of Commerce, say the objective newsmen on the Examiner and Chronicle. I say, be fair to the guy in the Milner Hotel and report who is doing what to him when and for what reason. That's where the Yerba Buena and Manhattanization stories start.

One month after Newfield's "10 Worst Judges" piece was published, the board of judges who supervise the state court system got a foundation grant and retained Ruder & Finn, New York's second biggest public relations agency, who put six men on the account to polish up the judicial system's image.

"I can see it now," chortled Newfield. "Rocky, Meade, Fino, Troy and Smith are bullish on New York."

In San Francisco, no public relations counter-offensive is needed against Hartman because nothing on his book has appeared, not even a review, in the Examiner, Chronicle or any establishment media. However, at press time, Bill Hogan, the Chronicle's

book reviewer, had assigned a 400-word review of Hartman's book to Atty. William Coblentz, the man who won't resign from the Airport Commission on conflict of interest deriving from his highrise clients. Let us pray.

The point is that the judges in New York and the Yerba Buena developers in San Francisco have enormous power as barons on the crag, and the topside media will disseminate in detail, from the top down, whatever they and the Ruder & Finns and the Bill Coblentzes have to say in support of justice and development and urban power as it is.

Alas, there's only one Jack Newfield and one Chester Hartman and they and their like aren't writing for the daily press. That's one reason the system of "Cruel and Inhuman Justice" and the Yerba Buena landgrabs will continue. □

The only way I found to handle the tide of Watergate books was to read several simultaneously, skip back and forth and have handy at least one tumbler of dissent, like the articles of Edward Jay Epstein in Commentary magazine of April and July 1974.

"Did the Press Uncover Watergate?" asks Epstein. No, he argues, they at best only leaked elements of the prosecutors' case to the public in advance of trial. He even does the unthinkable and tries to identify "Deep Throat": Justice department prosecutors believe, according to Epstein, that it was "probably" Mark W. Felt, Jr., then a deputy director of the FBI, because one statement attributed to "Deep Throat" could only have been made by Felt. Epstein personally suspects, "in the best traditions of the New Journalism," that "Deep Throat" is a composite character.

In any event, Epstein argues, a serious flaw in the Bernstein/Woodward reporting was their inability to understand the bureaucratic in-fighting behind the leaks. For example, that the leaking from the FBI was intended to get rid of Pat Gray, who was considered "too liberal." If Nixon had read the signals properly, Epstein suggests, and replaced Gray with an FBI executive, "things might have turned out differently." You see. That's what makes all this a high intellectual adventure.

"All the President's Men," Carl Bernstein and Bob Woodward, Simon and Schuster.

Start your Watergate coverage here, but keep checking Epstein and other sources. An incredible story, highly readable, much better than I thought it could be, full of good field manual stuff on the hows of investigative reporting, full also of the ethical questions that trouble investigative reporters (should they use telephone and credit card records? question grand jurors? reveal a source when the source has led them astray?) and a whopping good story that catches the heat and drama of the chase.

What's missing is astute analysis and a more complete picture, which is why you should read at the same time.

"The Great Cover-Up," by Bernstein and Woodward's city editor, Barry Sussman, who worked on the story, Signet.

Woodward/Bernstein tell the hectic story of how they got the Dahlberg check story, which put a CREEP cashier's check for \$25,000 in the bank account of Bernard Barker, one of the Watergate burglars. Sussman analyzes how the Dahlberg article set the machinery in motion and says, had there been no Dahlberg check story, "it seems quite possible" there would have been no Ervin Committee, no revelation of the tapes, little pressure to force McCord and others to come forward. The best and most lucid unraveling of Watergate.

"The Senate Watergate Report," Vols. 1 and 2, introduction by CBS's Daniel Schorr, Dell.

The final report of the Ervin Committee on Watergate, with heft and tonnage that will give you more on Watergate than you want to know. To be read, for documents and documentation, and orderly progression, with the above works. For example, Woodward and Bernstein give you the harum-scarum on their Oct. 25, 1972, story, just before the election, naming H.R. Haldeman as one of five individuals who had authority to approve payments from a secret slush fund. Much hand-wringing because it was a "source" story. Ziegler denounced the Post for 30 minutes at a press conference. There was a minor mistake in the story, which seemed monumental at the time, which led "Deep Throat" to tell Woodward that this was "the worst possible setback. You've got people feeling sorry for Haldeman. I didn't think that was possible." From the drama behind the scenes at the Post, turn to pages 283-284 of this report, Vol. 1: "Clark MacGregor joined Ron Ziegler in issuing a flat, official denial of the Washington Post story. Subsequent testimony before the Committee revealed that Haldeman authorized the hiring of Segretti and authorized payments from the cash fund kept by Herbert W. Kalmbach." End of episode.

"The End of a Presidency," The New York Times, Bantam.

A timetable of events and a bunch of turgid essays by R.W. Apple, Jr. and crowd that help explain why it was the Post, not the Times, that got the story.


"The Impeachment Report," UPI and The World Almanac, Signet.

With an introduction by Helen Thomas, UPI's White House reporter, that makes it plain why she didn't break the story.

"The Anderson Papers," Jack Anderson with George Clifford, Ballantine.

The prose of a pachyderm, but important to Watergate through Anderson's ITT disclosures and his publication of secret grand jury testimony on Watergate on this basis: "Years of accumulated distrust of the Nixon presidency convinced me that it could not be trusted to prosecute its own members honestly unless the major facts were publicly and authentically shown." This point, when developed, undermines the implicit Epstein thesis that, left alone, the prosecutors and government investigators would have turned up the Watergate mess without the help of the press. Especially interesting: Anderson's account of how he bungled the Eagleton drunk driving story. ■

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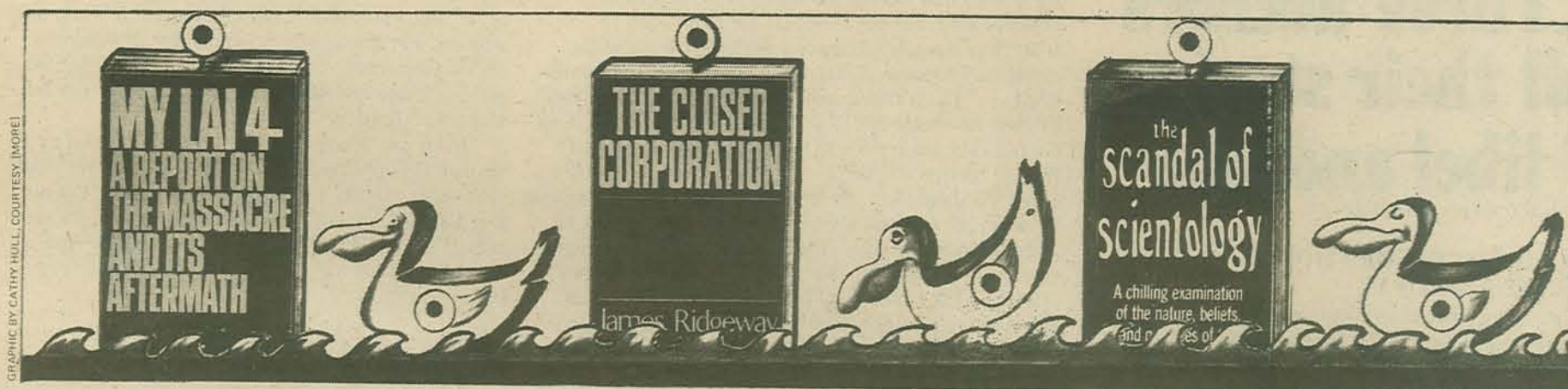
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The perils of muckraking

By David M. Rubin

Among the 30,000 new titles that flow from publishers' presses each year, a handful stand apart as testaments to the First Amendment—books bold enough to rake powerful institutions and hold newsworthy individuals up to tough scrutiny. Inevitably, such books often make powerful enemies, and the consequences for author and publisher can be exceedingly harsh. "Shadow On The Alamo," a guide to corruption in Texas politics, was just such a book. Published by Doubleday in 1972, it seemed to launch a promising career for author Harvey Katz. Katz had established a local reputation for investigative reporting at the Washingtonian magazine, and his exploration of the Texas statehouse was supported in part by the Fund for Investigative Journalism. The book's index is studded with references to such Lone Stars as Lyndon Johnson, John Connally, Governor Preston Smith and Lt. Governor Ben Barnes. Few have heard of the book, however, because soon after its release the libel axe fell. The frightened publisher withdrew it from the marketplace and Katz was plunged into a netherworld of financial, legal and professional uncertainty for which even he, a former Justice Department lawyer, was unprepared.

Filing a libel suit to cripple a book and its author—which happens, publishing sources estimate, about three dozen or more times a year—is an effective weapon, even though a public official or a public figure has almost no chance of winning the suit in the end. The line of cases extending from *Times v. Sullivan* to *Rosenbloom v. Metromedia* requires a newsworthy individual to prove that, in defaming his reputation, a journalist acted with malice; that is, with knowledge that the defamatory statement was false, or with reckless disregard for its truth or falsity. The malice provision is so difficult for a plaintiff to surmount that on June 25 the Supreme Court in *Gertz v. Robert Welch*, modified it a bit as it applies to private citizens, making it easier to sustain a judgment.

Despite the strong protection authors still have in commenting on public officials and public figures, they are in jeopardy because of something called an indemnity clause, which is found in almost all standard (so-called boilerplate) book contracts. When publishers take on muckraking books such as "Shadow," they take precautions. Doubleday sent Katz's manuscript to a libel lawyer for a thorough reading. Bill Whitehead, Katz's editor, recalls that the lawyer "came up with twenty pages of queries. Harvey and I went over all of them with him. We changed a few things and answered everything to the lawyer's satisfaction." But to further protect itself, Doubleday required Katz to warrant, or guarantee, in the boilerplate contract that he had not infringed upon any copyright or written anything that was libelous, obscene or an invasion of privacy. In case he had, Katz was forced to indemnify Doubleday against any breach of these warranties by promising to bear all costs of any finally sustained judgment against the book, and half the costs of defending the suits brought against it, no matter how mendacious or baseless. Such a warrant is commonly required of any independent artist, whether the field is music, drama, or non-fiction. The indemnity is not a Doubleday invention, but a standard feature of all book contracts.

Why would Katz sign such a time bomb? "I was told that if I wanted to publish the book I would have to accept the clause." Besides, he was confident of his research and felt he had not libeled anyone. "The potential problems of the indemnity clause did not enter my mind," he says. His agent, David Obst, recalls that he tried to modify the indemnity, but that Doubleday "dug in its heels" on that point. "The best change I could get

'Filing a libel suit to cripple a book and its author is an effective weapon, even when there is no chance of winning the suit in the end.'

out of them," says Obst, "is a promise that the author will be consulted before any out-of-court settlement is reached." The book was heavily advanced in Texas and got off to a good start, with 12,000 to 14,000 copies in the stores. Then the bomb exploded. A relatively minor character in the book sued for libel, charging that Katz had incorrectly tagged him with a misdeed committed by his brother.

Any publicity balloon a publisher has pumped up for a book is immediately deflated when a libel suit is filed. Why should the publisher risk additional punitive damages if the suit stands up? Salesmen are called off. Ads are cancelled. Thousands of copies of "Shadow" were returned by Texas stores. (Booksellers can also be named as defendants, though they rarely are.) Katz lost not only potential royalty income on the returned books, but a slice of the paperback sale as well. With a libel suit pending, Doubleday did not sell the paperback rights. If it had, would the paperback edition have kept the offending passage? If it were removed, would that be a sign of guilt? Better not to print at all. The legal department contacted the royalty department and froze Katz's account. Katz believes that defense costs are now around \$20,000, and the case is still being litigated. Since the book did not earn nearly that much, the as-yet-unearned royalties from Katz's second book with Doubleday—"Give," published in July with little fanfare—will also be attached. "I am reconciled to not receiving one penny from "Give," says Katz.

Even though Katz is paying a portion of the bills. Doubleday and its insurance company control the defense and choose the attorneys. Katz cannot afford separate counsel, which he should have, and he is relying on a friend of a friend to represent him in Texas on a *pro bono* basis. "I can't afford copies of the depositions," he complains, "so only the plaintiff and Doubleday have them. I can't afford to participate in my own defense. A big plaintiff with a lot of money can squeeze hell out of a writer."

Now employed in the office of Senator Walter Mondale to investigate charities in the United States (the subject of "Give"), Katz is bitter over his treatment by Doubleday. His relationship with the house became quite "tense" after the suit was filed, and editor Whitehead had to fight to get "Give" into print. "For several months after the suit was filed I didn't know if Doubleday was

even going to publish "Give," Katz says. He was kept dangling on a request for advance money needed to finish the research. A third book intended for Doubleday was declined and is, at this writing, without a publisher. Years of work on the first two books are likely to net him nothing. "It was," he says with restraint, "a painful experience."

But not a unique one. Scores of writers, from stars to rookies, have suffered the same financial and psychological trauma. The combination of libel suit and an indemnity clause poses a serious challenge to freedom of speech. As Irwin Karp, who has fought indemnity clauses as counsel to the Author's League, points out: "Even worse than the money an author could lose, this clause can lead to self-censorship and act as a barrier to First Amendment freedom. It is having just the opposite effect of the *Times v. Sullivan* case, which hoped to free the press from fear of libel suits so that the marketplace of ideas would be open. This clause forces additional caution onto authors of books in controversial areas. The effect is opposite to the thrust intended by Supreme Court decisions."

In defense of indemnification, publishers offer a number of curious justifications. It is, they say, a sort of *in terrorem* clause to guarantee an author's fidelity to the truth. It is the whip with which an editor or libel lawyer can force a writer to make changes in a manuscript. It somehow demonstrates the shared responsibility of the publishing venture. Or it assures the author's cooperation in defending a suit. This last is particularly ludicrous, since any author even partly responsible for a finally sustained judgment will gladly participate in his defense.

Libel suits are, of course, also filed against writers for magazines and newspapers. Yet reporters and magazine contributors are not nearly so vulnerable to suits as book authors. The case of George Crile is a sad one for all concerned, but not so bad for Crile as it might be. In November 1972 Harper's printed an explosive, detailed, investigative piece by Crile titled "A Tax Assessor Has Many Friends," and subtitled "The story of Tom Fadell, his rise to power in Gary, Indiana, and why he will probably stay there." Assessor Fadell is still in Gary, suing Harper's and Crile for libel. Legal fees are now in the pocket calculator range. Says Harper's editor-in-chief Robert Shnayerson, "The total has not yet reached \$100,000, but it might."

Magazines play the warranty game by different rules, if they play at all. Freelancers do not sign contracts in advance. When they endorse and cash the paycheck for the piece, they sign away various rights and often assume an indemnification for breach of warranties. (How many struggling freelancers could resist cashing a check to fight an indemnification?) Shnayerson says that Harper's, which operates with a similar warranty system, could "divorce itself from Crile, and perhaps it would not cost us as much money." But Harper's is bearing all costs of defense, including those for Crile's attorney. To cut Crile loose might seem to admit culpability on Harper's part. But more to the point, says Shnayerson, "We have moral and professional obligations in supporting and defending him to the limit of our capacity. It just seems that if we published the piece we have an obligation to defend it. He becomes our reporter, even though he is a freelance." This stance comes from a magazine that, at the time of the suit, had an insurance policy which did not cover legal fees. (It does now, through its parent, the Minneapolis Star and Tribune Co.) Two years ago the magazine was in the red, and it is just now edging into the "grey." The suit, says Shnayerson, "hasn't helped our financial condition."

Continued on next page

...Three authors tell their stories of libel and woe

Continued from previous page

THE CLOSED CORPORATION BY JAMES RIDGEWAY

"I've been concerned about libel since the day I started newspaper work," says James Ridgeway, who is perhaps best known for his contributions to *The New Republic* and *The Village Voice*. "One thing I told those guys [at Random House] about 'The Closed Corporation'—You have got to cover me on this thing. They said, 'Don't worry about it. Everything's okay. Our lawyers looked at the manuscript. It's OK.'"

Whereupon his first book, detailing the operation of universities, was sued, despite precautions, by Dr. William Hollander. Hollander felt his reputation as a researcher on the safety of drugs was damaged, to the tune of \$500,000. Ridgeway's source material came from *The Congressional Record* and from documents introduced in a civil damage suit brought against the Richardson-Merrell drug company. So privilege, at least, seems to offer an excellent defense. But lawyers must still be retained.

"The worst point is right after the suit is filed," Ridgeway says. "Your income is uncertain. Federal marshals keep turning up at your door. You get all these registered letters." He felt very much alone and afraid, and he criticizes Random House and his agent for not extending a few words of advice and support at that time. All along he has heard little from Random House (which has been paying the bills so far) and he doesn't even

know if they intend to enforce the indemnity clause and come after him for half the legal costs. The case is now dormant, but not closed. It has never been to trial. "I've struggled to make a modest little niche for myself in journalism," Ridgeway says. "I'm not impoverished . . . But if they come after me for half the money, I'll have no choice but to go into bankruptcy." The book did not earn much more than the \$20,000 advance, if that, so there was little money to freeze in his royalty account. (It should interest Ridgeway to know that Random House might not, in a somewhat similar case, pursue an author into bankruptcy. The house was sued for potentially libelous statements in "The Negroes and the Jews" (1971) by Lenora Berson. The case came to trial, was dismissed on summary judgment, but ordered tried by a higher court. So legal costs are high. The book sold few copies and Berson says she cannot absorb her half of the bill. Random House attorney Richard Udell says the company "may not" force her to pay, since they "don't see how she can." Berson was not named as a defendant in the case, and that might have some bearing on their decision.)

MY LAI 4 BY SEYMOUR HERSH

Seymour Hersh guesses that 10 or 12 libel suits would have resulted from "My Lai 4" if the Army had not made its own investigation before the book came out, settling many of the facts. The one suit that was filed, by a member of the Army unit, was for \$110 million. That suit was dismissed on a motion for summary judgment. Nevertheless, Hersh paid \$7,000 to Random House for legal costs, and \$3,000 more to his own lawyer. ("You've got to be mad not to hire your own attorney," he says.) The book earned about \$40,000 all told, so 25% went to fighting a nuisance suit.

Yet Hersh, a member of The New York Times Washington bureau, harbors no bitterness and is uniquely in-

dependent in his views on publisher-author libel agreements. "Not all authors work as hard as I do," Hersh says, "and a publisher could find himself in a real bind without that clause. Maybe, somehow, they should decide subjectively that some authors can be trusted to do their homework and some can't. But how can they make that decision?"

On his own lawyer's advice, Hersh once tried to get his own libel insurance, but without success. He would look very critically at group libel insurance. "I'm not sure I'd want my rates computed on the research standards of others," he says. Besides, weathering a libel suit "is not a terribly high price to pay for exercising the First Amendment."

THE SCANDAL OF SCIENTOLOGY BY PAULETTE COOPER

The Scientology people are a rough bunch. They have sued George Malko and Delacorte for "Scientology: The New Religion" (1972), and they have brought seven suits against freelancer Paulette Cooper. The most important of them, which is still pending, is a suit asking \$1.5 million in California, headquarters for the group. And one of Cooper's own lawyers, whom she has already paid \$19,000 in legal fees, is suing her for an additional \$5,000. For her part, she is now suing Scientology for libel, invasion of privacy, harassment, and various other charges. "My assets are now deficits," she says.

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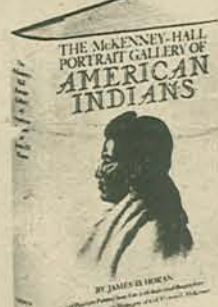
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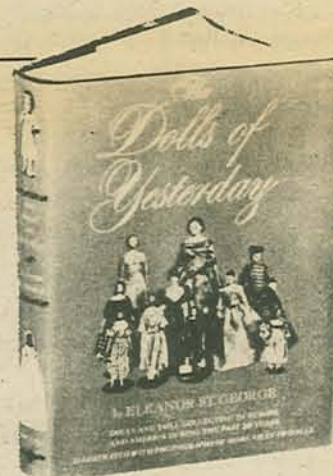
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Alioto, Look and the 13th juror

By Ron Diana

The following is an excerpt from a book manuscript on the Alioto vs. Look Magazine case by Ron Diana, then Look's general counsel and now general counsel for Esquire. Diana was part of the NY Times legal team that won the landmark NY Times vs. Sullivan case and has served as special counsel to the New Jersey State Commission of Investigations, a legislative arm to investigate political corruption and organized crime in the state.

Diana got a \$7,500 advance for the book from the Follett Publishing Co. in Chicago, but Follett decided not to publish it after, among other things, getting a call from Darrell Salomon, an Alioto attorney, in the fall of 1973. Diana tried eight other publishers without success, partly he feels because of fears of libel, partly because of the problems of rushing the book into print before the 1974 gubernatorial primary.

The book's title, "The 13th Juror," refers to the Examiner and Chronicle, whom Diana blames for helping to cover for Alioto and for poisoning the atmosphere against Look. This section starts in late 1968 and early 1969 when the Chron/Ex was subject to attack by the Justice Department for its monopoly arrangement; by four antitrust suits brought by advertisers as a result of the monopoly; and by two citizen complaints to the FCC, which prompted a license renewal hearing for the Chronicle's television station, KRON. (See Barnett, p. 5.) Chronicle Executive Editor Scott Newhall was also lobbying at City Hall to get the two papers exempted from the gross receipts tax. What follows is Diana's account of the Chron's abortive investigation of Alioto and the Mafia.

It was either fortuitous or unfortunate, depending upon one's economic point of view, that at this unique moment in the history of the Chronicle and the Examiner, Joseph Alioto was the mayor of San Francisco. With \$70 million in treble damage suits on behalf of plaintiffs to his credit, he was easily one of the most successful and tenacious anti-trust attorneys in the country. As one former associate said of him, "he's the best and the toughest."

In 1966, before Alioto had been elected Mayor, he had threatened the Chronicle with an anti-trust suit when he represented a competing CATV license appli-



cant before San Francisco's Board of Supervisors. His law office (he had no partners, only employees, and maintained his law office as a sole-proprietorship) had considered the possibility of bringing an anti-trust suit against the Printing Company but could "never find the right plaintiff," another former associate told me. But the City of San Francisco advertised in both papers and Alioto could bring a treble damage action on behalf of the City itself. Regardless of the ultimate outcome of the lawsuit, many lawyers could be expected to follow Alioto's lead. When someone with his reputation and track record sues, there are a lot of imitators. As one Senate investigator said, "He was in a position to screw them" (referring to the Chronicle and Examiner).

Whether Chronicle Publisher Charles de Young Thieriot in fact welcomed an investigation into Alioto as possible leverage against the City's bringing suit is an unanswered question. In any event, if he had expected any in-depth investigation, he didn't get it.

Bill Thomas left the Chronicle on March 1, 1969. Upon his departure he turned over to Abe Mellinkoff, the then Chronicle City Editor, his incomplete four-part story. Thomas' unpublished articles described in superficial detail Alioto's entry into the 1967 Mayoralty race; his first year as mayor; the application by Alioto, his police commissioner and client Elmo Ferrari, his cousin and fire commissioner Frank Alioto, and his client and business partner Ray Syufy, for a UHF television license in San Jose; and Alioto's important contribution to the financial growth of the largest agricul-

tural cooperative in the world, the Rice Growers' Association of California.

In the 10 years of Alioto's general managership from 1959-1969, the RGA had increased its sales from \$25 million to \$70 million annually. Alioto had been worth the \$100,000 per annum salary he had received in 1968, his last year on full salary. Thomas' articles made only fleeting mention of the financial relationship between Alioto and his newly appointed police commissioner Elmo Ferrari. They did not disclose, for example, Ferrari's considerable economic dependence on Joseph Alioto.

Since at least 1965 Ferrari had depended on Alioto's credit rating to borrow money for ventures intended to profit them both. (During 1968, for example, Alioto's reported net worth was more than \$6 million.) In early 1966 when Alioto was board chairman for the First San Francisco Bank he guaranteed a \$125,000 loan the Bank made to Ferrari. Without the guarantee Ferrari would not have gotten the loan because of the shaky financial condition of his company, Elvalson.

The purpose of the venture was to invest in a vessel exchange program sponsored by the Federal Maritime Administration. If an applicant had a qualifying vessel, regardless of what he paid for it, the government would exchange it for a merchant ship from the government's moth ball fleet.

On Jan. 28, 1966, shortly after he guaranteed Ferrari's \$125,000 loan, Alioto borrowed \$100,000 from the First San Francisco Bank, ostensibly as his share in the venture. However, the bank's records reflect that was not the reason Alioto gave for the loan.

Ferrari's financial records reflect Alioto deposited \$100,000 to the venture in February of 1966 and withdrew it in April of 1966.

On Feb. 25, 1966, Ferrari, through his company Bulk Food Carriers, purchased the SS Ann Arbor, an old Great Lakes car ferry, for \$50,000 as the "box-top" or trade-in vessel. When the Maritime Administration refused to accept the vessel for trade-in, Ferrari sold it on Nov. 18, 1966, at a profit of \$20,000 which he split with Alioto. Alioto risked none of his capital. In return

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Continued from previous page

for his guaranteeing Ferrari's loan he received the opportunity to participate in half the venture.

Had the Chronicle been more diligent in its research into Alioto's dealings with Ferrari, it would have discovered that it is a crime for any officer, director or attorney of a federally insured bank to receive anything of value "for procuring or endeavoring to procure" a loan. In return for procuring Ferrari's loan (the guarantee) from the First San Francisco Bank, Alioto, its board chairman, received something of value (\$10,000 profit from the sale of the ship).

Several years after the transaction Alioto told an interviewer: "The only reason I was in it at all was because he needed a partner What I was going to get was an opportunity to participate in one-half the venture." When asked what happened to the \$20,000 profit Ferrari had made with the help of the Alioto-guaranteed loan, Alioto said: "We split the profit—I got \$10,000." Certainly the voters of San Francisco might like to have known just how close the financial relationship between the Mayor and his police commissioner was, and that the relationship had included an apparent violation of federal banking law. By the time these facts were turned over to the US Attorney in San Francisco in the fall of 1972, the statute of limitations had run out, and if a crime had been committed prosecution was barred.

In fairness to Thomas it should be said that he left the Chronicle before he could do an in-depth investigation.

Chronicle reporter Charles Raudebaugh's investigation into the recurrent rumors of Alioto ties with organized crime was to prove very embarrassing to the Chronicle. For one thing, part of Raudebaugh's investigation duplicated Thomas'. For another thing it was very noisy. Chronicle Executive Editor Scott Newhall claimed that sometime in February of 1969 (according to Alioto's diary it was Feb. 11) he had a meeting with the Mayor concerning his veto of the gross receipts tax exemption. According to Newhall, the Mayor's executive assistant, John DeLuca, voiced distress "about the search into Alioto's background." After the meeting and as Newhall was leaving the Mayor's reception room, he claims he heard a reporter "from Time or Newsweek mention that he was working on the Alioto material that Raudebaugh had dug up."

'Certainly the voters of San Francisco might have liked to know just how close the financial relationship—between the Mayor and his police commissioner was, and that the relationship had included an apparent violation of federal banking law.'

Embarrassed by the fact that it had become common knowledge Raudebaugh was investigating Alioto, Newhall said he promptly went to his managing editor with instructions to tell Raudebaugh "to write the damn thing." Having aborted the investigation, Newhall in June of 1969 sent a letter to Senator Hart's committee which was investigating the Chronicle and Examiner joint operations agreement, among others. The letter was sent in response to a claim by the publisher of a small San Francisco newspaper, the Bay Guardian, that Newhall had tried to blackmail Alioto into exempting the newspapers from the gross receipts.

In what can only be described as a masterpiece of double talk and denying any attempt to blackmail Alioto, Newhall wrote that he was "totally unaware that any responsible story can demonstrate any unsavory gossip in connection with Mayor Alioto." What Newhall failed to enlighten the Senate committee on is whether

a responsible story could demonstrate any unsavory facts in connection with Mayor Alioto.

On April 28, 1969, Raudebaugh turned in to the managing editor of the Chronicle a three-part story entitled simply "Mafia." Raudebaugh had learned, as Lance Brissan and Dick Carlson, authors of the Look article had learned, that Alioto, as board chairman, had been instrumental in helping mobster James Fratianno get a loan in 1965 from the First San Francisco Bank. But Raudebaugh had clearly not gotten the story. Brissan and Carlson succeeded in digging out.

They had started in March of 1969 and by May of that year had learned a good deal more than Raudebaugh. Raudebaugh knew only that Fratianno had been loaned \$60,510. He did not know that was only the first of five loans to Fratianno by Alioto's bank totalling \$109,000. He did not know that the bank had extended the additional loans despite information given them by California law enforcement officers as to Fratianno's criminality and reputation as a Mafia killer.

His investigation had not disclosed that a California CII (Criminal Investigation & Identification) agent had in April of 1965 inquired of bank vice president Joe Demers how Fratianno got his loans out of the bank.

Raudebaugh's investigation had not disclosed Demers' reply that Fratianno had been sent to the bank by Alioto with a recommendation that Fratianno's "credit is considered good by all with whom he has done business"! Raudebaugh's investigation had not disclosed that as early as May 1964 Dun & Bradstreet advised its clients of Fratianno's criminal history. And Raudebaugh's investigation had not disclosed that in September 1965 Dun & Bradstreet had advised its subscribers that in making credit decisions the apparent profitability of Fratianno's trucking company should be subordinate to his criminal history.

Raudebaugh's investigation had begun in November of 1968 and had been terminated by Chronicle management six months later. Newhall said it was terminated because Alioto found out about it. Raudebaugh said he wasn't informed as to why he had been pulled off the investigation. Alioto claimed the Raudebaugh/Thomas investigation was nothing less than an attempt by the Chronicle to intimidate him. He claimed the investigation was discontinued because when he found out about it he told the Chronicle to put up or shut up.

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latter course. When the authors dug into the facts surrounding the loans, their growing conviction that Alioto might have something to answer for was supported by at least one law enforcement officer. When in June of 1969 they interviewed the CII agent who had first discovered Alioto's credit recommendation of Fratianno and asked him to confirm the statement Demers made to him, he responded, "This is dynamite."

Wherever the truth lies in the morass of conflicting and self-serving declarations concerning the reasons for ending the Chronicle investigation, at least two things are clear: Raudebaugh's noisy investigation led to its abortion, and Carlson and Brisson dug out facts in three months that Raudebaugh hadn't discovered in six.

At least through June of 1969, Alioto might have been alternately amused at what proved to be an inept investigation by "the Best in the West," as the Chronicle billed itself, and pleased that he had forced an early termination of it. He had yet to learn of the Carlson-Brisson effort. Look magazine and the authors of its Alioto article would ultimately bear the burden of the Chronicle's embarrassment from its own investigative fiasco and the Chronicle/Examiner concern over their collective antitrust vulnerability. □

This 1969 incident illustrates the kind of dilemma an investigative reporter and his paper often find themselves in: caught between ferocious denials, unable to produce the "Deep Throat" source (who must remain anonymous) or the incontrovertible evidence (which usually comes later, after the chain of exposures produces a James McCord or a Dita Beard memo). The only way out: stand your ground.

In June of 1969, the late Al Kihn and I flew to Washington, DC, to testify against the "Failing Newspapers Act," which would legalize retroactively the 1965 Examiner-Chronicle merger and get them off the hook for millions of dollars in antitrust damage suits resulting from the monopoly.

I testified before Sen. Hart's Antitrust and Monopoly Subcommittee that the Chron's Scott Newhall had used "political blackmail" against Mayor Alioto to gain for the two papers an exemption from the gross receipts tax worth hundreds of thousands of dollars. I detailed how, a few days after Alioto vetoed the exemption, Newhall had put reporters Charles Raude-



baugh and Bill Thomas on an intensive investigation of Alioto, his business dealings and alleged Mafia connections.

I told the committee: "Newhall, I am reliably informed, then told Alioto he would call his reporters off the story if Alioto would not veto the tax exemption the third time around. . . . I can report, and do so as an editor who has been much more critical of Alioto than either the Examiner or the Chronicle, that Alioto has thus far refused to buckle. It was a dirty episode in journalism in a city not noted for the elegance of its news values."

The wire services carried the story back to San Francisco, where Newhall's and Alioto's scathing denials were published in the Examiner and Chronicle and forwarded to Hart's committee.

Said Newhall: "This allegation is totally false and is without equivocation an outright lie. First, I am totally

unaware that any responsible story can demonstrate any unsavory gossip in connection with Mayor Alioto. Further, Mayor Alioto has conducted the affairs of our city with dignity, courage and compassion. . . ." (Was Newhall totally unaware of the investigation he had assigned to Raudebaugh and Thomas? Copies of the suppressed stories, which I later gained access to, contained facts, not gossip.)

Said Alioto: "There is no truth whatsoever in the allegation. The charge was made by the publisher of a small San Francisco monthly. He alleges a totally fictitious conversation between . . . Newhall and me. . . . I have nothing to fear from the Chronicle and resent any implication that I might have."

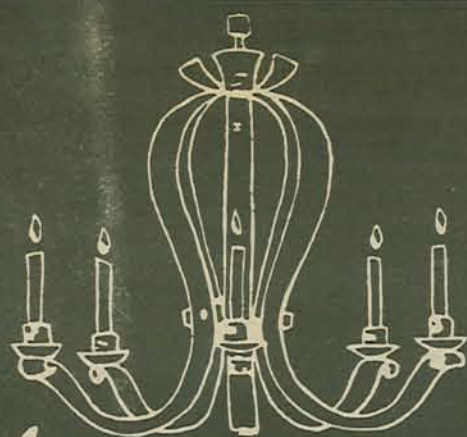
I was caught in the middle: Alioto and the Chronicle editor were calling me a liar. I knew I was right; I had traced the investigation all around the state. But what really nailed the whole business down was my own "Deep Throat," a government source who had heard the story from Alioto himself right in the Mayor's office but who had to remain anonymous. But I plowed ahead and published the denials along with my rebuttal in the Guardian.

In 1972, I was vindicated through an odd set of circumstances. Alioto, during the second Look trial, testified that the "freelance rumor and innuendo" Look published in its article had its origin in the Raudebaugh-Thomas investigation. Contrary to what he told Hart's committee, Alioto said in court that after he vetoed the gross receipts tax exemption, the Chronicle responded "by sending a reporter all over town trying to find out anything at all he could find about me defamatory. . . anything in my background that was shady or sinister or anything he could use."

On cross-examination Look's attorney, Charles Kenady of Cooper, White and Cooper, the Chronicle's family law firm, put the question to Alioto:

"You don't wish to leave in the minds of the jury any implication there was any political blackmail on the part of Scott Newhall or the San Francisco Chronicle, do you?"

Instead of denying "political blackmail," Alioto replied, "You call it what you want. I am simply telling you the objective facts. After I vetoed it, he [Newhall] became angry and started some kind of investigation against me. Those are the objective facts. You can put any label you want on it." Thanks, Joe. ■ B.B.B.



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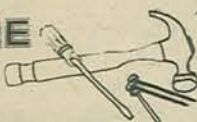
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also THE DECAMERON
October 6-9
MEAN STREETS
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October 10-12
THE LAST AMERICAN HERO
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October 13-16
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Polk & Green 775-5656
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Faye Dunaway, Jack Nicholson
CHINATOWN
Warren Beatty in
PARALLAX VIEW

EVENTS OCTOBER 4 THROUGH 19

By Nancy E. Dunn

Janis Joplin in the first public screening of "Janis" at the SF International Film Festival, Oct. 18.



SF INTERNATIONAL FILM FESTIVAL

Once again it is time for Bay Area filmmakers, film connoisseurs and just plain movie maniacs to gather at the sandstone temple in the Marina and give thanks for the harvest of the SF International Film Festival. Thirteen countries are represented in this year's bountiful lineup, including the first Japanese offering since 1970. Personal tributes to some of the people who have helped to build the film industry, a selection of newsreels revived for the festival, and—of course—opening night special attractions.

Opening Night, Oct. 16: Joel Gray hosts the festivities; world premiere of "The Odessa File" and dinner at the Hyatt Regency at \$50 a shot, 150 tickets for the film only are (were?) available for \$10.

Oct. 17: "Steppenwolf," 7 pm, Hermann Hesse's classic translated to film in live action and animation; "Hearts and Minds," 9:30 pm, controversial account of the Vietnam wars, its release long awaited by antiwar activists.

Oct. 18: "The Spirit of the Beehive," 7 pm, two young sisters in rural Spain see the film "Frankenstein" and begin acting it out in real life; "Lacombe Lucien," 9:30 pm, from the director of "Murmur of the Heart"; "Janis," midnight, Janis Joplin and her music, first public screening of what is bound to be a haunting film.

Oct. 19: "25 Fireman's Street," 7 pm, from Hungary, an examination of the tenants of a building about to be destroyed; "Scenes from a Marriage," 9:30 pm, Bergman's latest odyssey edited down from a special series on Swedish TV.

Oct. 20: Tribute to Truman Capote: one of his films, 11 am; Capote in person, 1 pm; "The Second Coming of Suzanne," 4:30 pm, inspired by Leonard Cohen's "Suzanne," filmed entirely in the Bay Area; "The Death of the Director of the Flea Circus," 7 pm, from Switzerland, the only black-and-white picture in the festival; "Lancelot of the Lake," 9:30 pm, Robert Bresson takes another look at the Camelot legends—hit of the Cannes Film Festival.

Oct. 21: Films for Television, 11 am, competition winners; "The Last Summer," 7 pm, mixture of folklore and real-

ism from Bulgaria; "With You and Without You," 9:30 pm, love story set against social struggles of the early 1920s in Russia.

Oct. 22: Films as Communication, 11 am, competition winners, including animation and documentaries; "Once Upon a Time in the East," 7 pm, Canadian look at the fringe elements of society; "Daughters, Daughters," 9:30 pm, man with 8 daughters determines a sure way to have a son.

Oct. 23: "Year of the Caribou," 1 pm, living close to nature in the Arctic by the couple who have been there 10 years; "The Ferocious One," 4:30 pm; the Soviet parable of the boy who tries to domesticate a wolf cub whose pack has been killed by the boy's uncle; "France, Inc.," 7 pm, from France and rated X, set in 2222 A.D., a retrospective of how big business took over the drug market in the late 1970s; "False Weights," 9:30 pm, turn-of-the-century epic from Germany.

Oct. 24: Moviestone newsreels, 1 pm, special showing of the antecedents of the modern documentary, a different newsreel will also show before each evening feature; "Everything Ready, Nothing Works," 7 pm, Lina Wertmuller's latest on Sicilians trying to succeed in northern Italy; "Kaseki," 9:30 pm, Japanese study of a man confronting his impending death.

Oct. 25: Daylong tribute to Jeanne Moreau, films featuring the actress, 1 pm; An Evening with Jeanne Moreau, 7 pm, film clips, a feature, discussion with the actress all wrapped up in a champagne party, \$6.

Oct. 26: Tribute to Sam Peckinpah, film, 11 am; Peckinpah in person, 1 pm; "Attica," 4:30 pm, documentary of the Attica prison revolt with director Cinda Firestone in person; "Birds Do It...Bees Do It..." 7 pm, just what the title says, from the people who brought us "The Hellstrom Chronicle" ("Birds...Bees..." is rated R); "The Profiteer," 9:30 pm, Giuseppe Aquari's first film, banned in Italy since its premiere.

Oct. 27: Tribute to Shelley Winters, 1 pm; "Stubby," 7 pm, the director of "Elvira Madigan" offers the big dream come true for a little boy; "The Phantom of Liberty," 9:30 pm, Luis Bunuel's latest work which also closes the New York Film Festival this summer.

All at the Palace of Fine Arts Theatre, Marina Blvd/Lyon. Admission (unless otherwise noted): eve. programs, \$4/\$2 student (limited number); in-person tributes, \$2; films during the day free. No children under 10. Tickets: Downtown Center Box Office 775-2021; ASUC, Berk. 465-8097; The Book Store, San Mateo 343-275; □

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MUSIC-DANCE

Pacific Ballet, programs include Ravel's "Sheherazade," Tchaikovsky's "Romeo and Juliet," Takamitsu's "Coral Island" and Gershwin's "Rhapsody in Blue," Oct. 3-5, 8:30 pm, Marin Veterans Auditorium, 472-3500, \$4; Oct. 11, 8:30 pm, Oct. 12, 2:30 and 8:30 pm, Stanford Memorial Auditorium, 497-4317, \$4.50, \$3.50.

Opera Preview Series, lectures with music, "Tristan und Isolde," Oct. 3; "Luisa Miller," Oct. 10; "La Cenerentola," Oct. 14; "Othello," Oct. 21; 8:15 pm, SF Jewish Community Center, 3200 California, 346-6040,

\$2.50/\$1.25 members (free refreshments).

SF Opera Broadcast Live, "Salome," Oct. 4, 7:50 pm; "Tristan und Isolde," Oct. 11, 6:50 pm; "Madame Butterfly," Oct. 18, 7:50 pm, KKHI, AM 1550/FM 95.7.

Jazz at the Paramount, Freddie Hubbard Quintet and the All Stars, Stanley Turrentine, Sonny Stitt, Kenny Burrell, Chuck Rainey, Sonny Burke, and Spider Web, Oct. 4, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$5-\$6.

Continued on next page

Continued from previous page

1750 Arch Street: "Infinite Sound" with Roland Young, Glenn Howell and Augusta Collins, Oct. 3; Martial Singher, baritone, and pianist Alden Gilchrist perform all French program featuring Faure, Poulenc and anonymous 15th and 18th century songs, Oct. 4; French Baroque music performed by the Couperin Consort, Oct. 5; Marie Bird, pianist, and Paul Garritson, on clarinet offer works by Brahms, Schumann, Berg, Bernstein and Warhal, Oct. 6; early and recent works by Robert Hughes, Mills Performing Group with guest artists, Oct. 10; Emilio Osta plays Spanish and Latin American for piano, Oct. 11; Amici Musicae performs 12th, 13th and 14th century European works on authentic instruments from the same time, Oct. 12; pianist Steven Hammer plays J. S. Bach, Goldberg variations, Oct. 13; jazz with Art Lande and Rubisa Patrol, Oct. 17; Ives and Schoenberg performed by Novaj Kordojo ("New Strings" in Esperanto), Oct. 18; American Soiree Musicale with the New Port Costa Players, Oct. 19; 100th birthday anniversary celebration of Charles Ives, Novaj Kordojo and Tom Buckner, baritone, Oct. 20, all concerts begin 8:30 pm, 1750 Arch St., Berk., 841-0232, \$2.50/\$2 students.

Bach Dancing and Dynamite Society: Concert Pianist Roy Bogas, Oct. 4, 8:45 pm, Sonata No. 3 in B minor plus others by Chopin; Jazz Sextet swings with the best of the '30s, Oct. 6, 4:30 pm; Hampton Hawes Trio, Oct. 13, 4:30 pm; Joe Bacon performs on lute, Oct. 18, 8:45 pm; Tribute to Duke Ellington featuring Chuck Travis Big Band, Oct. 20, 4:30 pm, The Pete Douglas Beach House, El Granada, 726-4143, \$2.50-\$3.

American Society for Eastern Arts presents: Balinese shadow play, puppeteer Sumandi with gender wayang quartet, Oct. 4; South Indian vocal music, Oct. 8; Javanese shadow play, puppeteer Soestrisno with gamelan orchestra for about 5 hours, Oct. 11, all at 8 pm, Center for World Music, 2640 College Ave., Berk., 548-7777, \$3/\$2.50 students and members/\$1.50 children.

SF Symphony Free Concerts, presented as part of the Symphony In-School program, featuring student soloists: Hunters Point-Bayview Concert, Oct. 4, Carol Morrow solos in Faure's Elegie for Cello and Orchestra, plus Stravinsky, Oct. 4, St. Paul of the Shipwreck Church Auditorium, 1122 Jamestown; Twin Peaks-Diamond Heights Concert, featuring pianist Jeff Kahane, Oct. 11, Herbert Hoover School Auditorium, 2290 14th Ave.; Chinatown-Western Addition Concert, with Chinese American Youth Orchestra, Notre Dame des Victoires Auditorium, 659 Pine, Oct. 18, programs begin 8 pm, free.

The Revellers Steel Band from Trinidad, master drummer Kwaku Daddy from Ghana, Wajumbe Dancers, Calypsoes, Limbo Dancing and more, Oct. 5, 8:30 pm, Palace of Fine Arts, 775-2021 or 397-0717 for tickets, \$5, \$4, \$3, partial proceeds to Afro-American Historical Society.

Oakland Symphony, "Overture '74," Berlioz, Roy Harris and Mahler's Symphony No. 4, Oct. 5, 11 am; violinist Itzak Perlman featured, Beethoven's Violin Concerto, Kirchner and Mendelssohn, Oct. 22-24, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$1.50-\$6.50.

Joan Baez and Mimi Farina at open-air picnic concert, Oct. 6, 2 pm, Frost Amphitheatre,

Stanford Univ., 497-4317, \$3.50.

Schumann, Chopin and Beethoven performed by pianist Robert Bowman, Oct. 6, 4:30 pm, Old 1st Church, Van Ness/Sacramento, 766-5552, \$1.

Elton John and Kiki Dee, Oct. 9, 8 pm, Cow Palace, \$7 advance/\$8 at the door; Oct. 10, 8 pm, Oakl. Coliseum, \$6.50, \$7.50, Ticketron 788-2828.

New York Chamber Soloists present all-French program including works by Rameau, Couperin and Ravel, Oct. 10, 8:30 pm, preceded by dinner at 7 pm, Little Theatre, Legion of Honor, Lincoln Park, 221-1232, \$4.50.

Cleo Laine with the John Dankworth Ensemble, Oct. 11, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$5.50-\$7.50.

Handel and Mozart performed by New York Chamber Soloists with tenor Charles Bresler, Oct. 11, 8 pm, Hertz Hall, UC Berk., 642-2561, \$4/\$2 student.

Cal Tjader Quintet, Oct. 12, 8 pm, Main Theatre, Skyline College, 355-7000 ext. 234, \$5/\$12.50 patrons (benefit for Pacifica Kiwanis).

Conciertos de Camera program of early French music for soprano, baritone, flute, cello and piano, Oct. 15, 8 pm, including works by Couperin, Berlioz and Ravel, Community Music Center, 544 Capp, 647-6015, 50¢.

Guy Lombardo and his Royal Canadians, Oct. 15, 8:30 pm, Paramount Theatre of the Arts, 2025 Broadway, Oakl., 465-6400.

Navarati Festival and Durga Puja, nine nights of Indian music and dance: South Indian vocal music by a variety of artists, Oct. 15, 17, 18, and 22; North Indian vocal music

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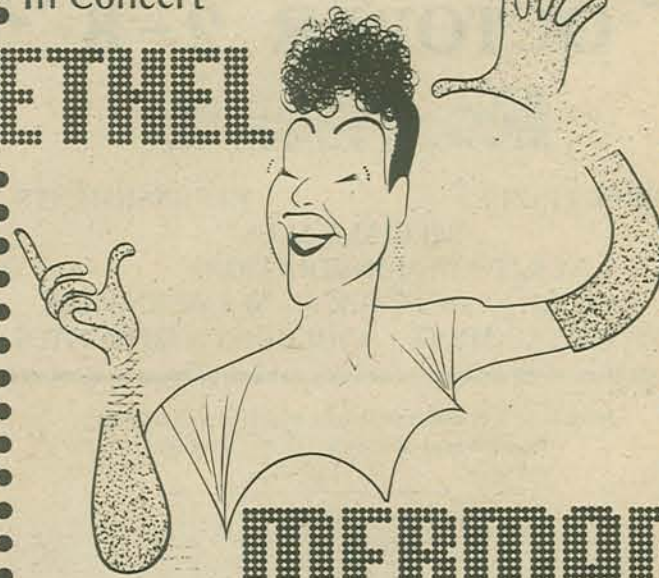
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with tabla accompaniment, Oct. 16; North Indian flute program, Oct. 19; South Indian instrumentalists, Oct. 20, 21; South Indian Dance with instrumental and vocal ensemble, Oct. 23, Center for World Music, 2640 College Ave., Berk., 548-7777, free.

Mantric Sun Mountain Band and Dr. Ajari Warwick, Oct. 16, 7 pm, music, chanting and conversation, SF State, gallery lounge, free.

Fioretti Musicalli, Renaissance lute music, Oct. 17, 11 am, College Theatre, City College, Phelan Ave., Daly City, free.

Julian White, pianist, and the Berk. Chamber Orchestra perform Beethoven's Piano Concerto No. 5, Haydn and Dvorak, Oct. 17, 8 pm, St. Mark's Episcopal Church, Bancroft/Ellsworth, Berk., \$2.

Doc Watson with his son Merle, Oct. 18, 8 pm, plus New Grass Revival and High Country, Berkeley Community Theatre, Allston/Grove, Berk., 644-6863, \$4-\$5.

Singing May Lead to Dancing: an experience especially for those who are almost convinced they could never do

either, presented by the Association for Humanistic Psychology, Oct. 18, 8 pm, 1st Unitarian Church, Franklin/Geary, \$2.

Ballet Folklorico Mexicano, Oct. 19, 8:30 pm, Flint Center, De Anza College, Cupertino, 257-9555, \$3.50-\$6.50.

Marin Civic Ballet, Oct. 19, 8 pm, program includes Brahms Waltzes, Tchaikovsky Pas de Deux choreographed by Balanchine and Tape Suite World Premier, Marin Veterans Memorial Theatre, Civic Center, San Rafael, 472-3500, \$4-\$6.

Rec Russel Jazz Dance Co., Oct. 19, 8:30 pm, Zellerbach Playhouse, UC Berk. campus, \$3/\$2.50 students.

Doc Watson and Merle Watson with John Fahey, Oct. 19, 7:30 and 10 pm, Stanford's Memorial Auditorium, \$3.50 local ticket agencies.

Berkeley Promenade Orchestra, season debut with Beethoven's Violin Concerto and Mahler's Symphony No. 1, Oct. 19, 8 pm, Zellerbach Hall, UC Berk., 642-3125. □

THEATRE

"The Bill Cosby Show," Oct. 18, 8:30 pm; Oct. 19, 7:30, 10:30 pm; Oct. 20, 4:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, 364-2550 or SF 982-6550, \$3.50-\$7.50.

Comedy Two, yuk it up under the direction of Sandra Archer and Joe Bellan, former SF Mime Troupe members, six-week course begins Oct. 7, Mon. 1-3 pm, Live Oak Theatre, Shattuck/Berryman, Berk., registration and information, 849-4120, \$45.

"Don Juan in Hell," with Myrna Loy, Ricardo Montalban, Edward Mulhare and Kurt Kasznar, Oct. 9-13, 8 pm, Zellerbach Auditorium, UC Berk., 642-2561, \$4.50-\$6.50/\$3-\$5.50 student.

"Night Must Fall," one of the first psychological suspense thrillers written, Oct. 4-27, Fri.-Sat. 8 pm, Sun. 7:30 pm, The Eureka Theatre, 16th/Market (Trinity Methodist

Church), 863-9026 or 584-1591, \$2, limited seating.

"Oedipus the King," directed by James Dunn, Oct. 2-6 and 9-12, 8 pm, Fine Arts Theatre, College of Marin, 454-0877, \$3/\$2 student.

SF Mime Troupe: "The Mother" and "The Great Air Robbery," Oct. 5, 2 pm, Dolores Park; "The Great Air Robbery," Oct. 11, noon, Civic Center Library Lawn; "The Mother," Oct. 12, 2 pm, Marx Meadows (GG Park) and Oct. 13, 2 pm, Dolores Park, 285-1717, all free.

"Upon A Dying Lady," theatre piece with music and puppets based on Yeats' poetry presented by Certain Artists, Fri.-Sun., Oct. 12-27, 8:30 pm, A Store of Gypsies Gallery, 1842 Union, limited seating, \$1.50 at the door.

"1975 Ms. Hysterical Contest," Les Nickelettes parade along with Freaky

Ralph Eugene Eno, Jeff Ross & Friends and Professor & the Mystery Dummy, plus old time comedy films including Burns and Allen, The Three Stooges and Abbott and Costello, Oct. 13, live show 9 pm, films 7, 10:15 pm, Intersection, 756 Union, 397-6061, \$1.50/\$1 films only. □

CLUBS SAN FRANCISCO

Bimbo's 365 Club: the Tubes' new set, "Rock and Roll Hospital," Oct. 5, 1025 Columbus, 474-0365.

The Boarding House: Johnny Nash through Oct. 6; Commander Cody and his Lost Planet Airmen, Oct. 9-12; Jimmy Buffett and Jerry Riopelle, Oct. 22-27, 960 Bush, 441-4333.

Family Pharmacy: through Oct., Chuck Hoff and Tom Schwab, Tues.; Doug Adams, Wed.; David Balin and Dan Lynn, Thurs.; Stan Stuart and George Grimm, Fri.; Bruce Fondheim, Mimi Sheldon Roshier and Chely, Sat.; Jock Alexander (plus auditions), Mon., 4344 California/6th Ave., 668-7755.

Fellowship Coffee House: original play readings by Mary Langdon, Oct. 4; Blase Siwala on saxophone and Chinese flute, Oct. 11, 2041 Larkin, \$1.

Full Moon Coffeehouse for women: Rosalie Sorrels, Oct. 4; benefit for women in prison in California, Betty Kaplowitz and poet Pat Parker, Oct. 6; Judy Grahn, Oct. 8; The Clinch Mountain Backsteppers, Oct. 9; Weels, women's medieval band, Oct. 11; Berk. Women's Music Collective, Oct. 12; Women and Madness, poetry and video, Oct. 13; Debbie Lemke, Oct. 18; Andrea Weltman, Oct. 19, 4416 18th St. nr. Eureka, 864-9274, \$1.

Garden of Earthly Delights: Mongoose, Oct. 3-5; Ambers, Oct. 6-8; Ascension, Oct. 9-10; Jada, Oct. 11-12, 18-19; Comfort, Oct. 13, 15-17; Easy, Oct. 20-23, 199 Mississippi/18th St., 863-9320.

Gold Street Jazz: Dick Partee Quartet, Mon. eves., Cuz Cusineau Big Band, Tues. eves.; Robin Hodes, Ray Durand, Al Hall, Bob Montalto, Bill Napier and Chris Laird, Wed. eves.; Si Perkoff, Curt Jerde and Bob Blankenship, Thurs. eves.; Jim Lowe, Patrick McCarthy and Jerry Granelli, Fri./Sat. eves.; Cuz Cusineau and His Friends, Sun., noon-4 pm; Tommy Cain, Don Prell and Jim Lowe, Sun. eves., 56 Gold, 397-5626, \$1.

The Great American Music Hall: Chuck Mangione, Oct. 3; Larry Coryell, Oct. 4-5, 2nd show 11:30 pm; Odetta, Oct. 11; Etta James, Oct. 12-13; Sarah Vaughan, Oct. 18-19, performances generally begin 9 pm, 859 O'Farrell, 885-0750, usually \$3-\$4.

Keystone Korner: Cecil Taylor Unit, through Oct. 13; Light Year, Oct. 14; Rahsaan Roland Kirk and the Vibration Society, Oct. 15-20, 750 Vallejo, 781-0697.

Minnie's Can-Do: Sound Creation (percussion ensemble), Sun.-Mon.; open poetry reading, Tues.; Dave Alexander, Wed.-Sat., 1915 Fillmore, 563-5017.

Mooney's Irish Pub: through Oct., Elizabeth Barraclough, Wed.; David Nichtern and the Nocturns, Thurs.; Steamin' Freeman, Fri.-Sat., 1525 Grant, 982-4330.

Orphanage: Cold Blood, Oct. 3, Cisum, Oct. 4 and 6; SF Bluegrass Experience with The Homestead Act, Oct. 5, plus special guest Alice Stuart, Oct. 12; The Average White Band, Oct. 7-9; Alice Stuart Band, Oct. 10-11, 807 Montgomery, 986-8008.

Wild Side West: women's bands

Continued on next page



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Continued from previous page

every weekend, Yazoo, Oct. 4-5; Sweet Chariot, Oct. 11-13, 720 Broadway, 391-0460.
Yellow Brick Road: Scrap Iron, Oct. 3-5, 8-12 and 15-19; Dakila, Oct. 7; Aura, Oct. 13-14 and 20-21, 2215 Powell, 982-6700.

EAST BAY

Aahmes Hall: Delta Wires and Yesterday and Today, Oct. 5, 8 pm, 3291 School St. nr. Fruitvale, 534-4546, \$2, minors welcome.
Anchor: Fresh Wood, Oct. 3-5, 10-12; Salsa de Berkeley, Oct. 6, 13; Tradewinds, Oct. 7-9, 14-16, 1013 University, Berk., 845-2791.
Freight and Salvage: Janet Smith, Oct. 3; Shubb Wilson Trio, Oct. 4-5; A.J. Soares and Friends, Oct. 9; Andy Kulberg and Trevor Veitch, Oct. 10; Arkansas Sheiks, Oct. 11-12; The Celtic Tradition, Oct. 16; Barry Oliver, Oct. 17; Silver String Macedonian Band, Oct. 18; Lawrence Hammond, The Whiplash Band, Oct. 19; Hoot Nights (open mike, sign-ups 8 pm), Tues., 1827 San Pablo Ave., Berk., 548-1761.
Keystone Berkeley: Jerry Garcia, Mel Saunders, Oct. 3-5; Lighting Hopkins Oct. 11-13; University/Shattuck, Berk., 841-9903.
La Salamandre: En Yard Quartet with Burt Wilson, sax, Oct. 3, 5, 17; Political Rights Benefit with Approaching Storm, Oct. 4; women's night, open poetry reading, Oct. 6; Morton Marcus, poetry, Oct. 7; En Yard Quartet with Vince Walker, sax, Oct. 9-10; David Murray and Butch Morris Quartet, Oct. 11-12; women's night with B.B. K. Roche, Oct. 13, 2516 Telegraph, Berk., 841-9070.
NORTH-SOUTH
Chuck's Cellar: James Lee Reeves, Oct. 4-5; Cisco and Boston Mason, Wed., through Oct.; Cecilio and Kapano, Oct. 10-12, 4926 El Camino Real, Los Altos, 964-0220.
Country Road South: Alice Stuart Band, Oct. 3-5; Night-shift, Oct. 6-7; Lucky Strike, Oct. 8-12; Family Pride, Oct. 13-14; Cism, Oct. 15-19; Country Porn, Oct. 20-21, 1425 Burlingame Ave., Burlingame, 343-7100.
MacArthurs: Sleepy DeRoy, Oct. 3-5; Auditions, Oct. 9; The Weasel Band, Oct. 10-12; Howard Wales Trio, Oct. 17-19; 218 Sir Francis Drake Blvd., San Anselmo, 453-8600.
Sleeping Lady Cafe: James and the Mercedes, Oct. 4; Little Roger and the Goosebumps, Oct. 5; Happy Valley String Band w/ Estrella, Oct. 6; Breeze, Oct. 7; Mary Moss's special guest star, Oct. 9; Barry Melton & friends, Oct. 10; Peter Spellman and Clarice Jones, Oct. 12; Don & Pilar, Oct. 13; 58 Bolinas Rd., Fairfax, 456-2044.

The Woods: Anna Rizzo and the A Train, Oct. 6-7; Frankie Beverly's Raw Soul, Oct. 8; Eli, Oct. 9; Alice Stuart, Oct. 13-14; Mitch Woods and the Hot Mama, Oct. 15; Bittersweet, Oct. 16; The Valley Boys, Oct. 20, 1625 Sir Francis Drake Blvd., Fairfax, 453-8247. □

MOVIES

College of Marin: "The Memory of Us," Oct. 3, 8 pm, \$2.50; An Evening with Filmmaker Gunvor Nelson, a selection of nine films and commentary by the artist, Oct. 4, 8 pm, \$2.50; "Small World," part of Audubon Society's film series, Oct. 13, 7:30 pm, \$2; "Casablanca," Oct. 17, 8 pm, \$2.50; Olney Hall, College of Marin, Kentfield, 454-0877.
Canyon Cinema: Five films of Peter Kubelka, including "Unsere Afrikareise," presented by the filmmaker, Oct. 3; "The Children of the Golden West" and "Father's Day," by Lenny Lipton, Oct. 10, Lipton will be on hand to answer questions about the films; "Horizons" and "Harmonica" by Larry Gottheim, Oct. 17, 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.50.
Cento Cedar Cinema: "Leo the Last" with Marcello Mastroianni and "The Decameron," through Oct. 5; "Mean Streets," and "Little Murders," Oct. 6-9; "The Last American Hero" and "Kid Blue," Oct. 10-12; "Badlands" and "Bad Company," Oct. 13-16; "The Wild One" and "The Big Heat," Oct. 17-19; "The Killing" and "The Night of the Hunter," Oct. 20-21, 38 Cedar/Larkin, 776-8300, \$2.50/\$1.50 under 12/\$1 seniors/discount ticket 4 programs for \$6, good for 6 mos.
Golden Gateway: "Wuthering Heights" and "The Little Foxes," through Oct. 8; "The Gang's All Here" and "Lady of Burlesque," Oct. 9-15; "Mata Hari" and "China Seas," Oct. 16-22, Golden Gateway Center, 215 Jackson nr. Battery, GA 1-3353, \$2.50/\$2 with discount card, \$1, good for 1 year.
Intersection: Films by Alfred Hitchcock, "The 39 Steps," 7, 10:30 pm and "Rebecca," 8:25 pm; Oct. 6; Legendary Performances, "Rain," 6:30, 9:30 pm, "Of Human Bondage," 8, 11 pm, Oct. 20, 756 Union, 397-6061, \$1.
Liberation School: "Wild Boys of the Road," Oct. 12; "A Very Curious Girl," Oct. 19; 7:30, 9:30 pm, 2323 Market, 863-1945, \$1.
Merritt College Free Film Series: "Confession of a Police Captain" and "Savages," Oct. 3; "Love and the Frenchwoman" and "Rocco and his Brothers," Oct. 10; "I Love You Rosa" and "Wed-

ding in White," Oct. 17, 7 pm, Campus Center, 531-4911 ext. 227, free.

Pacific Film Archive: Douglas Fairbanks in "The Lamb," Bulgarian Cinema Retrospective with "The Longest Night" and "And the Day Came," 6, 7:30 and 9:30 pm, respectively, Oct. 3; "Vouklos and Company," "Why Does Herr Run Amok," and "The American Soldier," 5:30 and 7, 10:10 and 8:40 pm, Oct. 4; "Effi Briest" and "The Flatterer," 4:30, 8:40 and 7, 11 pm, Oct. 5; Errol Flynn, Olivia de Havilland and Basil Rathbone in "The Adventures of Robin Hood," continuous showing from 2:30 pm, Oct. 6; The Films of R.W. Fassbinder, "Beware of the Holy Whore" and "The American Soldier," 7, 10:30 and 9 pm, Oct. 7; Bulgarian Cinema Retrospective, "Detour" and "The Hare Census," 7:30 and 9:30 pm, Oct. 8; Two Films from Soviet Georgia, "Pirosmari" and "The Wedding," 7:30 and 9:30 pm, Oct. 9; Douglas Fairbanks in "Down to Earth" and Bulgarian Cinema Retrospective, "The Test," "If No Train Comes" and "The Third After the Sun," 6, 7:30 and 9:30 pm, Oct. 10; Five Shorts for the Dharma Festival, and Bulgarian Cinema Retrospective, "The Goat Horn" and "Affection," 6, 7:30 and 9:30 pm, Oct. 11; "The Night of Counting the Years," continuous showing from 4:30, 7:30, 9:30 pm, Oct. 12; "Crossfire" and "Road House," 7, 10:15 and 8:30, Oct. 13; Films from Appalshop: Documents of Community Life and Political Struggle in Appalachia, 7:30, 9:30 pm, Oct. 14; First Bay Area screenings of "The Other Side of the Underneath," 7:30, 9:45 pm, Oct. 15; Recent Independent Films from Vancouver, B.C., 7:30, Oct. 16; Douglas Fairbanks in "In Again-Out Again" and "Salt of the Earth," 6, 7:30 and 9:45 pm; Oct. 17; "Le Gai Savoir" and "A Film Like the Others," 7:30, 9:30 and 11:30, Oct. 18; Japanese of the '50s and '60s, "An Actor's Revenge" and "The Scandalous Adventures of Buraikan," 4:30 and 8:25 pm, Oct. 19; Cinema of Contemplation, "Gertrud" and "Lilith," 4:30 and 8:45 pm, Oct. 20, University Art Museum, 2625 Durant, Berk., 642-1124, generally \$2/matinee 75¢.

SF Museum of Art: The Films of Oskar Fischinger, including "Allegretto," "Spirals," "Optical Poem," "Composition in Blue" and "Motion Painting No. 1," Oct. 4, 7:30 pm; "Pot-Bouille," Oct. 6, 2 pm; Susan Sontag's "Promised Lands," 8 pm, Oct. 8, Veterans' Auditorium; "The Glass Menagerie," 7:30 pm, Oct. 11; "Under Capricorn," 2 pm, Oct. 13; "The Chase," 7:30 pm, Oct. 15; at the Museum, Van Ness/McAllister, 863-8800, \$1.50/\$1 students, srs., members. ■

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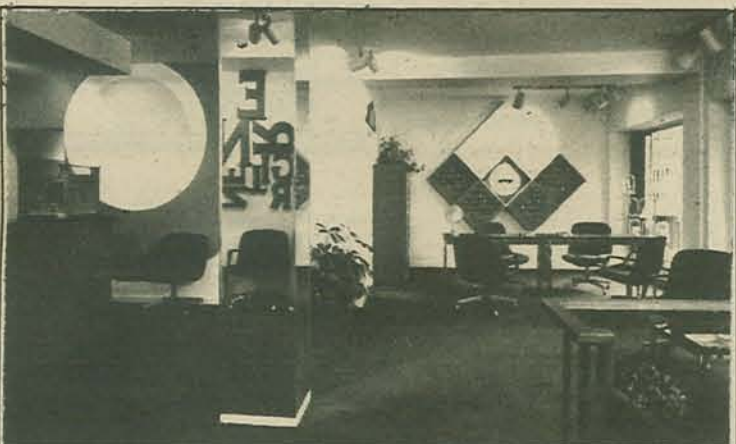
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Since 1967 Bay Area's busiest bureau. Largest number of people on file. Fee guaranteed. 260 Kearny. 956-6500.

A very unusual male will share his very unusual (quiet, mellow & furnished) flat with a very unusual type woman. Prefer one NOT working a 9-5 gig and who has little or no baggage, as the place is fully furnished. Rent is \$75 plus 1/3 util. plus deposit. Located in Noe Valley near 24th and Castro. Call Michael at 826-6584 for further info.

Libra, male, 29, seeks woman roommate to share apt. Own furnished bedroom. \$85 plus utilities. Call 928-7036 after 5 pm.

\$112.50. Straight, 27, male student seeks compatible, responsible, independent person to share roomy Richmond District apartment in older friendly bldg. 14th Ave. By Nov. 1, Michael 752-8318.

Person(s) to share Noe Valley home with woman, child. Single parent ok. \$125 + utilities. 647-5409.

Person wanted to share spacious well furnished flat on Russian Hill with one male/one female. Prefer someone with growth oriented skills who could enjoy helping put together an interdisciplinary growth center. \$150/month. 397-7550, ext. 40 or 673-5168 evenings.

Rooms available in pleasant upper Noe house. View, garden, near bus. \$90 and \$80. 285-8739.

Female wanted to share Marina apt. Own room. \$85. Call Trish or Monica. 922-0902.

Responsible woman to share large, cozy, sunny, Victorian flat on Nob Hill. Own bedroom. \$110 plus 1/2 utilities. Call Jim, 474-7055.

Person to share three bedroom flat. Eureka/Twin Peaks. Fireplace, yard, view. \$100/month + \$100 deposit. 626-7548.

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YOU ARE VALUABLE to those seeking your excellent qualifications! (Not an employment agency). Details: Mail self-addressed stamped envelope to: Vocationally Yours, 495 Fairbanks Avenue, Piedmont, Ca. 94610.

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HARMONY AND BALANCE OF THE WHOLE ORGANISM
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Oct. 11, 12, "Native California Herbs" with slides, \$3 donation.
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Oct. 13 "Shiatsu," \$7 donation.
Oct. 14 "Reflexology," \$4 donation.
Oct. 15 "Healing Yourself with Herbs," \$5 donation.

Other October classes include, "Body "Body Work," "Iridology and Chinese Medicine," "Massage-feel soft," "Centering," "Deep Body Workshop," "Body Wisdom," "Homeopathy," "Color—The Language of Energy," "Seeing Without Eyeglasses," "The Bach Flower Remedies," "On Being Alive." Call the Tribal Healing Council, (415) 841-4634 or write James Cloud, Box 2221-D, Berkeley 94702.

On going encounter/Gestalt group. Tuesdays, 7:30-9:30 pm in Berkeley. \$2.50/meeting. Jay Earley, 848-4447.

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A one-day consciousness growth intensive. \$25.
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Lucky Friday the 13th
Meet new friends through awareness games. An evening of awareness experiences and party with live entertainment commences new fall program. Led by Deborah Roberts. First Unitarian Church, Franklin/Geary, Sept. 13th, 8 pm, \$3.
776-4580

THE FRIDAY NIGHT THING

Meet more friends through no-pressure group contact and wine. Fris. 8:30 pm, \$1. 1924 Cedar, Berkeley, 841-0412.

HARRAD COMMUNITY: We are a non-resident extended family of people attempting to go beyond the roles this society thrusts upon us; by re-defining who we are and how we relate; using group techniques, open and/or alternative living and family situations, and the liberation of males and females of any age. We believe we can each "win" in our relationships. Meet us at 1606 Bonita, Berk., every 2nd and 4th Sun., 7:30 pm, 658-6353.

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AWARENESS EXPERIENCES and Social hour with refreshments every Friday 8 pm. First Unitarian Church, Franklin & Geary, \$3. 776-4580.

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Meet new friends through awareness games. An evening of awareness experiences, plus social hour with refreshments. Every Friday, 8 pm. Led by Deborah Roberts, First Unitarian Church, Franklin/Geary. \$3
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With Roger Altenberg, Ph.D. Moreno trained psychodrama director. Saturdays: Oct 12 and 19th, 10 am-5 pm. Noe Valley, San Francisco. \$12 each workshop, \$20 per couple. Information and reservations call 824-6728, evenings or 453-3036.

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Statement of Ownership, Management and Circulation (Act of August 12, 1970; Section 3685, Title 39, United States Code)

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GARAGE SALE
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Need someone with TV Video recorder to record a TV show for me; call 921-2550 and leave message.

Aspiring muralists looking for available wall (Berk./Oakl.) for "Boycott Gallo" mural. If you know of one, please call Senya (eves.) 849-3933.

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VILLAGE BARN INN
Accommodations by the night! 4 rooms only. Mendocino, Ca. 690 Main St. Resv: (707)937-5671 10-5 daily

Volunteers to help with Guardian office chores URGENT. Call Cheri - 861-9600.

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20% off on all other mineral/vitamin supplements, cosmetics, books. **FRUITVALE DIET SHOPPE**
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KE2-2003 OAKLAND

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Carpentry, carpeting, gardening & landscaping, roofing, moving, hauling, storage, plumbing repairs & install., electrical repairs & install., and glass installation. If there is anything not listed that you need call anyway, chances are we can do it. All work guara. People's prices/barter/exch. or services. 648-1984 anytime.

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Ceramic and Vinyl tile installation and repairs. Expert work. Reliable and fully guaranteed. 648-1984 till 8 pm.

THE Guardian Flea Market



By Merrill Shindler

HIS MASTER'S VOICE

He was as memorable a symbol of the Thirties as Little Orphan Annie's saucer eyes, Fibber Magee and Molly's closet and Andy Gump's chin. Nipper: the RCA Victor dog, ear inclined toward the horn speaker, listening to Amos and Andy or One Man's Family or, as the advertising slogan went, to "His Master's Voice."

Sitting in the window of the Twentieth Century Talking Machine Co. at 856 Cole is a dog named Teddy, the very spitting image of Nipper, a breed that owner Charles Siegfried would love to see return to popularity.

The Twentieth Century Talking Machine Co., which started when Charles bumped into partner Ed Linotti in a Salvation Army in 1959, has been in its present form for the past three years ("Since 1971"). This form isn't so much radio repair shop as gallery verging on museum—the walls are lined with such latter-day incunabula as autographed photographs of Lauritz Melchior, statuettes of Nipper and ancient-looking Edison Amberol record cylinders.

Both Charles and Ed started puttering with radios when they were eight or nine years old, and they can and do fix most anything. Sitting in their repair room was an assortment of cylinder and wind-up phonographs, all in need of esoteric adjustment before they can return to this vale of tears. We found an Edison "Gem" cylinder phonograph, which sold new for \$12.50 some 80 years ago and now commands a price of \$125. Cylinders, if available, go for \$2 each.

Up front we found some beautiful wind-up Victrola Talking Machines, "Orthophonic" models, built into dark mahogany-veneer

or lighter walnut-veneer finish credenzas, dating back to 1926 and very, very loud, selling for between \$300-\$600.

Other oddities that caught our attention: old radio antennae such as a Radiola directional hoop antenna from 1925 that looks like a cat's cradle (\$50); a De Forest Reflex D-10 radio with a kite-like antenna; and an Atwater Kent with a menacing pie-crust antenna.

Open Mon., Tues., Wed., Fri., Sat., noon-6 pm. Call MO 4-0469 for an appointment.

Great pumpkin returns!

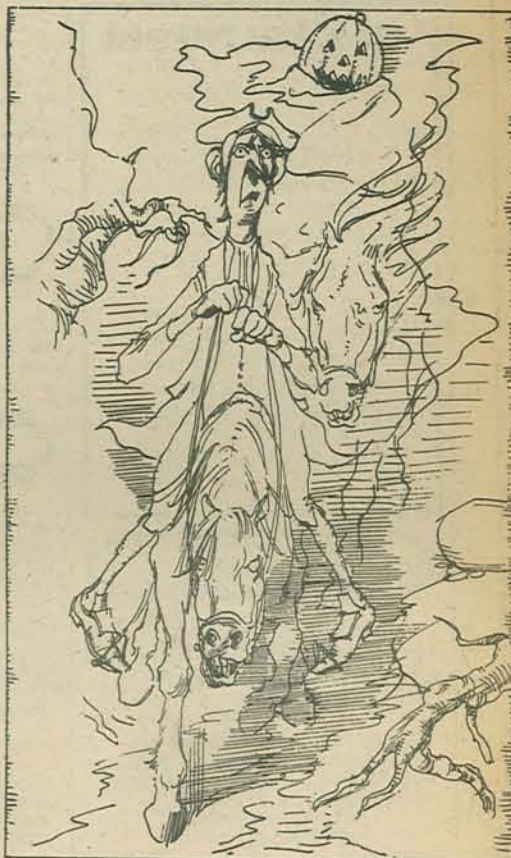
They're out there, hundreds of thousands of potential jack-o'-lanterns, teeny ones, medium-sized and gigantic ones, as far as the eye can see. Every year at this time the pumpkins start ripening on their prickly vines around Half Moon Bay on the San Mateo County coast.

There are about 15 pumpkin growers in the area and each year they raise a total of more than 3,000 tons of pumpkins. You can roam about the produce areas near the fields and pick out your own, often for as low as 25¢ per pumpkin. The biggest and most scenic: Tom and Pete's Produce at State Route 92 and Main St. in Half Moon Bay.

The best time to go pumpkin hunting is during the Half Moon Bay Art and Pumpkin Festival, Oct. 19 and 20, Sat. and Sun. Two hundred craftspeople will participate this year, including a quilt-in by the local Mormon Church ladies on Sat. at the IDES Hall. The best event for kids is the jack-o'-lantern carving contest, Sun. 10 am-2 pm, divided into grades 1-3, 4-6, 7-12, entry fee 25¢.

And, of course, everyone's favorite contest—the pumpkin pie eating contest, for kids up to 12 years old, Sat. at 2 pm, adults at 4 pm, again for everyone Sun. at noon. Entry fee is \$1, and you have 15 minutes to cram all the pie, with crust, into your face, that is superhumanly possible.

Finally, on Sat. at 11 am is the Pumpkin Parade, starring the Great Pumpkin. For more information, 726-4412 or 726-2244 in the eve.



FLEA BITES

Jonas Pharmacy, 2200 Irving at 23rd Ave., serves very 1930ish luncheons at its untouched-by-the-winds-of-time lunch counter. Fresh sliced ham on white or wheat bread with lettuce and mayo, \$1; homemade clam chowder, very tasty, served Friday of course, 40¢; great fountain service with phosphates made from pumped syrup, then stirred up, 25¢. And don't forget to swap some tales with the folks behind the counter—give them half an ear and they'll give you their life stories. . . . Suspect that there's more to life than standing around laundromats. Find out by having your laundry done for you. Kim Lee Laundry at 4031 24th St. will wash, dry and fold your laundry for a special introductory price of 90¢ a load, same day service, open 8:15 am-6 pm, Mon.-Sat.

. . . Try Kasper's "Original" Hot Dogs, 4521 Telegraph (at Shattuck) in Oakl., for old-fashioned service, style and food. Highly photogenic in a white-starched apron, Harry (son-in-law of Kasper who "is no longer with us") serves up a whopping good hot dog, covered with tomato wedges, mustard and onions, 60¢; goes great with a Vernor's Ginger Ale, 30¢. . . . Best place in town to buy sneaker-shaped erasers has moved. East of the Sun is now at 3913 24th St., just off Sanchez, in a store shared with the Woolly Mammoth. Stock up on erasers (15¢); cat cries and creepies, two for 25¢; cellophane fish that tell your fortune, two for 15¢; or tiny food boxes of Graham Crackers, Rice Krispies and Campbell's Tomato Soup, 10¢ each. Tues.-Sat., 11 am-6 pm.

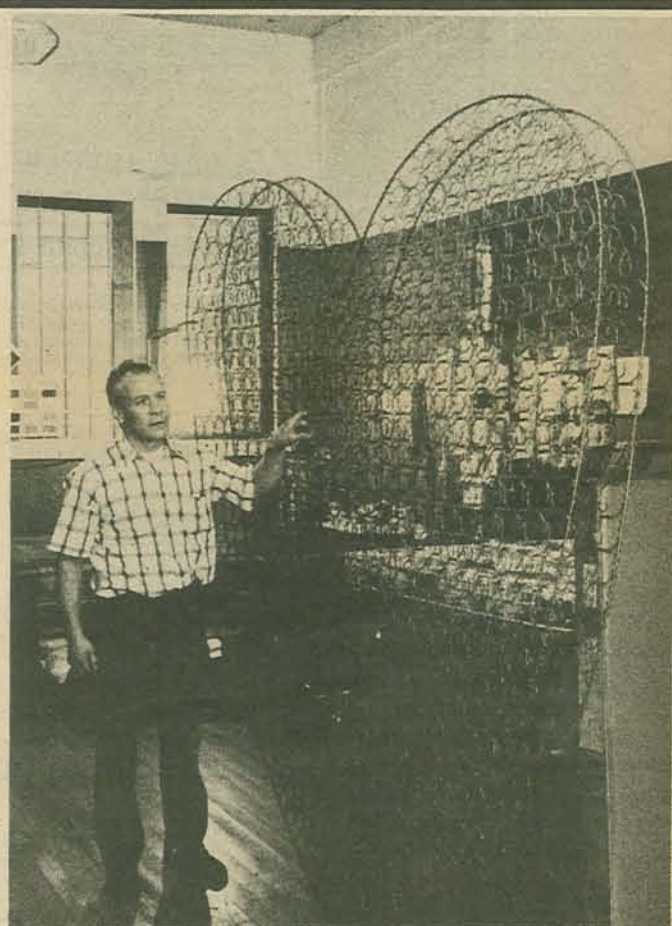


PHOTO BY MERRILL SHINDLER

Once Upon A Mattress

Oh, wretched excess! Shades of Hugh Hefner's seven-and-a-half-foot revolving bed with dozens of bottles of Vaseline Intensive Care Baby Lotion (used for God knows what!) standing on its vast crescent-shaped headboard! This fellow here, Paul Chavez, custom builds mattresses and box spring sets—actually, he seems to be the only custom bedding maker in town—and he's busy in his shop, the Community Mattress Co. at 945 Cole, building a heart-shaped bed for someone in Sausalito.

This heart-shaped mattress with split box spring set is an outstanding piece of conceptual art, setting its owner back a mere \$1,200. It's the oddest shape that Paul Chavez has ever made, though he's made some strange scooped-out mattresses and something shaped like a piece of toast with curved edges.

Community Mattress also makes sets for the more conventional sleeper. The bottom of

the line is a \$49 twin, which Paul makes as a community service to help keep the denizens of the Haight from both spinal curvature and mass insomnia. For \$6 more you can get a double set, which is probably the minimum size for a grown adult.

Above the bottom of the line comes the orthopedic line and a major price jump. The basic double-sized orthopedic set goes for \$159; the queen-sized is \$210; and the king, with a split box spring, \$259. This seems like a high initial expense, but then bed is where you spend one-third of your life.

Paul Chavez can vary the firmness of the bed to your specific needs. Even his hardest beds have a full inch of soft padding built in. He's been in business for 16 years and involved with mattresses for 25 years. He doesn't like water beds—says they're too sloshy.

Open 8:30 am-5 pm, Mon.-Fri.; 9 am-noon, Sun. 566-2964.

JUST US CHICKENS

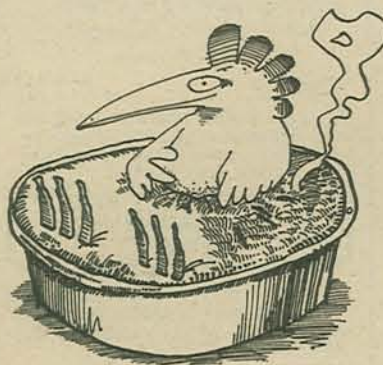
We've always liked chicken a lot. Chicken is such a staple food that it often seems more like a vegetable than a meat—perhaps a hybrid form of corn, used as camouflage against crows. Mass-produced chicken, unfortunately, reminds us too much of fowl-flavored cardboard; and our general rule of small is good keeps us from darkening the doorways of the gentleman from Kentucky.

Roosting in the platform-shoe jungle of Polk Gulch is an eggshell-sized monument to the hen—Kent's Chicken Shop at 1426 Polk. The sign in front of Kent's says "Home of the Famous Chicken Turnover," a creation which any Rhode Island Red would be proud of. The turnover is one of the best bargains in town—a good-sized flaky, buttery pastry shell filled with chunks of white

and dark meat, redolent in amber gravy and moist vegetables, with a side of chicken gravy, green salad and roll and butter, very filling for a quick lunch or snack, goes for 89¢ worth of egg money.

Naturally, with chicken as a leghorn motif you should expect a superior fried chicken. Kent's offers two pieces of fried marinated chicken, a choice of cole slaw, macaroni salad or potato salad, with the ubiquitous roll and butter, for \$1.09. And the Colonel forgive us, but the fried didn't taste like it had been dunked in 30-weight, and our fingers tasted right lickable.

Kent's Chicken Shop serves up a daily chicken soup—potato egg flower with chicken (50¢) the day we dropped in. And if you feel claustrophobic in the two-table dining room, everything is



to go, including the chicken a la king (90¢ per pint).

Should you feel a touch of chicken overkill, Kent's whips up a super fruit salad—watermelon, orange, apricot, pineapple, peach, canteloupe, apple, honeydew, crenshaw, pear, strawberry and grape—50¢ the portion.

Open 11 am-9 pm, Mon.-Sat.; noon-7 pm, Sun. Kent's will cater parties and meetings: 673-8324.